DUST BREEDING

CAST

THE DOCTOR	Sylvester McCoy
ACE	Sophie Aldred
MAGGIE	Jane Goddard
SKREDSVIG	Jez Fielder
JAY BINKS	Gary Russell
BEV TARRANT	Louise Faulkner
GUTHRIE	Ian Rickets
MADAME SALVADORI	Caroline John
KLEMP	Mark Donovan
THE MASTER	Geoffrey Beevers
DAMIEN PIERSON	Johnson Willis
ALBERT BOOTLE	Alistair Lock

PART ONE

1. INT. DRAWING ROOM. EVENING.
A harpsichord plays – to establish that we are in the past, nothing more. A door opens, as it does so the playing stops.

MAGGIE How is he?
SKREDSVIG He is sleeping, but I have never seen a man so tortured in his sleep. His brow furrows constantly. It is as if some great turmoil rages within him.
MAGGIE Did he say anything about what was troubling him? Has he spoken to you at all?
SKREDSVIG He has spoken for some time about painting the memories of a sunset. He talks about the sky being red like blood – no, he believes that it really is blood. Coagulated blood. No one else would see it that way, all they would see are clouds. But if you talk to Edvard about it... (*he sighs*) Something has consumed him with fear.
MAGGIE But what? What could have caused this malaise?
SKREDSVIG He talks of a trip to Ekebergasen. He says that he was walking along the road with two friends. He was feeling tired and so he stopped, looking out over the fjord, watching the sunset. He says that the sky suddenly turned red, that blood and tongues of fire hung over the town. His friends walked on, they saw nothing, but Edvard was left trembling with fear. He claims that he heard a scream – an infinite scream passing through nature. The sadness that we see in him is because the humble means available to art are not enough for him to put that experience onto canvas. He is striving for the impossible and has despair as his religion.
MAGGIE What did you advise him?
SKREDSVIG This scream is still in his head so I advised him to paint it.[1]

2. INT. REFUELLING STATION B – DAY.
A storm, but it isn't rain battering the windows – it's dust. The wind is ferocious and there is an eerie drawn out howl – a constant background scream.(Every scene set on this planet should have the same constant background atmospheric to a greater or lesser extent.) Above the storm we hear the burbling of a radio transmitter. A distress beacon starts to sound.

TECHNICIAN (*Frantic*) Mayday! This is third technician Jay Binks on Refuelling Station B calling Duchamp control! Come in control! Can you hear me? They're dead. Do you hear, everyone dead! Killed by the dust. By the damn dust I tell you! (*Calmer*) It's everywhere, can you hear it, Control? Hear it on the wind? It's trying to get in!
A window smashes. The wind and screaming increases in pace.
TECHNICIAN Did you hear that? It knows I'm in here! It wants to smother me, smother me like all the others.
The wind is deafening now. More windows smash.
TECHNICIAN The planet is alive! It wants us all dead! AAAAAAAGH!

There is a terrifying gurgling scream above the noise, and then just wind and the beacon...

3. INT. TARDIS.
The familiar background hum of the ship in flight. Footsteps...

ACE (*Hushed*) Professor?
THE DOCTOR Ah, there you are, Ace. What kept you?
ACE (*Hushed*) It's a long way from the control room.[2]
THE DOCTOR Yes.
ACE (*Hushed*) And I didn't know the TARDIS had an art gallery...
THE DOCTOR (*Whispering*) Why are you whispering?
ACE Because it feels like a museum, or a library. Somewhere serious.
THE DOCTOR (*Suddenly loud*) Nonsense. This is my play room. In you go...
A door swishes open. They enter an echoey, cavernous sounding space.
ACE What's this, an explosion in a glass factory?
THE DOCTOR Terileptil sculpture. Such a talented race, if only they'd stick to art. Such a pity... (*perky*) Have you seen my Mona Lisa? It's just down here...
He sets off, Ace in tow.
ACE Your Mona Lisa?
THE DOCTOR Yes, you remember, Ace, I told you. Leonardo actually painted seven of them. I managed to pick one up as a souvenir.[3]
ACE Is it the Mona Lisa?
THE DOCTOR Well it's not the one with 'This is a Fake' written under the paint in felt tip. That one's in the Louvre...
ACE Hey... Hey, hold up, Professor, what's this doing here?
THE DOCTOR Ah... The Night Watch.
ACE Doctor, I remember this from 'O' level art. It's by that Dutch bloke...[4]
THE DOCTOR Rembrandt.
ACE It's meant to be one of the greatest pictures of all time.
THE DOCTOR Yes, it is rather good isn't it? I picked it up from the Rijksmuseum in Amsterdam in the 33rd Century.
ACE (*Appalled*) You stole it?
THE DOCTOR No, no, no! Of course not![5] The museum burned down. I nipped in there an hour or so beforehand. I rescued it. That's how I got most of my collection.
ACE You stole them.
THE DOCTOR Rescued them!
ACE You hang around waiting for museums and art galleries to burn down or whatever – and then you loot them. It's like grave robbing.
THE DOCTOR They would have been destroyed.
ACE So why don't you return them?
THE DOCTOR What? And alter the course of history?
ACE Huh! That's always an argument you love to use when it suits you... (*pause*) So I assume we're off to nick another masterpiece, then.
THE DOCTOR Nick?

ACE Rescue, then. From where, exactly?
THE DOCTOR A backwater planet called Duchamp 331. Not a very pleasant place I'm afraid, but there's a little something that I want to pick up.
ACE A little something that will sit in this gap.[6]
THE DOCTOR Yes...
ACE (*Reading*) The Scream, by Edvard Munch.[7]
THE DOCTOR Yes. According to my diary, it's about to vanish in mysterious circumstances...

4. EXT. REFUELLING STATION A – DAY
The same howling wind and screaming as before. Not as ferocious, but distant and constant. A door hisses open. There is a distant echoing tannoy voice.

COMPUTER VOICE This is Duchamp Control. All staff on Duchamp Refuelling Base A are reminded we are on stage two storm alert. Full filtration and dust contamination procedures will be observed until further notice. Control out.
BEV TARRANT Of all the God-forsaken planets to get stranded on... You pick 'em Bev. You really pick 'em.
GUTHRIE Heh! Got the dust blues girl?
BEV TARRANT Blue would be a relief. It's just so bleak. All this rolling grey. Endless... You must be Guthrie.
GUTHRIE If you say so, then that's who I must be.
BEV TARRANT I'm Tarrant, Bev Tarrant.
GUTHRIE Good to meet you girl. (*He hawks up and spits*) Be proud to shake yer hand.
BEV TARRANT Charming.
GUTHRIE Heh, attagirl. Spit's a precious commodity on Duchamp. Everything's so dry – inside and out. Dust. Gets right up the crack of your...
BEV TARRANT Quite.
GUTHRIE Yer not one of the freighter crew, are you, what's a girl like you...?
BEV TARRANT Doing on a dump like this? (*She laughs*) Bad luck, and lots of it. Got caught out by a border patrol and had to make a long hyperjump. Came out in this system with a blown hyperdrive and no fuel. (*She laughs humourlessly*) Six of the biggest fuel dumps in the entire sector and I've got nothing to pay for it with.
GUTHRIE I wouldn't say that... you're a damn fine looking woman...
BEV TARRANT And you can forget any ideas like that...
GUTHRIE (*Gives a hacking laugh*) No harm in tryin'...
BEV TARRANT (*Pause, then*) They tell me you've been here twenty years, Guthrie. That you were here with the construction crews and you just keep extending your tour of duty. Why do you stay?
GUTHRIE Me? Wouldn't live anywhere else. Been here since the beginning. Gonna stay till the end. (*Pause*) How old are you, girl?
BEV TARRANT That's no question to ask a lady.
GUTHRIE How old?
BEV TARRANT Twenty nine.
GUTHRIE Only twenty nine, eh? That's rough. Duchamp's no place

for the young. We're all ancient here. Old before our time. Aged by the dust. No one young ever comes here.
BEV TARRANT You get the long haul pilots. Ships are always refuelling here.
GUTHRIE But no one stays. Not for long. They're always quick to leave Duchamp. (*He cackles*) This is where they send you to die, girl.[8]

5. INT. 'GALLERY'. SALVADORI'S CABIN.

SALVADORI Klemp? Klemp! Oh, curse the man, where is he? (*Bellowing*) Klemp!
KLEMP (*Off*) Coming, Madame Salvadori.
SALVADORI Ah, there you are Klemp. Where the devil have you been?
KLEMP Well ma'am... (*taps at a keypad*)
SALVADORI No, don't bother, already I can feel waves of boredom sweeping over me. What of the preparations? Is the good ship 'Gallery' ready to embark on its great adventure to Duchamp 331?
KLEMP Almost. Madame Salvadori, we are just waiting for one passenger.
SALVADORI Waiting for a passenger! Heavens man, we can't delay the most prestigious social event of the decade for one passenger. Tell the captain to leave without him.
KLEMP Ah, it is a rather special passenger, ma'am. Our mysterious benefactor, Mr Seta...
SALVADORI Ah... Well in that case... (*conspiratorially*) Have you made any headway in uncovering his identity, Klemp, or the nature of his mysterious and, no doubt, very expensive cargo?
KLEMP I'm afraid not, Madame Salvadori. (*Taps at a keypad*) All investigations have met with rather... limited success.
SALVADORI Oh, you're useless, I really don't know why I keep you.
KLEMP No, ma'am.
SALVADORI Very well, Klemp, hurry along.[9]
KLEMP Yes, ma'am.
SALVADORI Oh, Klemp. Before you go. What do you think of the outfit?
KLEMP Well...
SALVADORI Come on, man, speak up.
KLEMP Well you will clash with the hors d'œuvres if you wear that particular shade of green, ma'am.
SALVADORI Oh, away with you, Klemp. Out, out! Shoo! (*Bellowing*) And bring me back something that is purple! (*Exasperated*) Oh, why is nothing ever easy?!

6. INT. TARDIS CONSOLE ROOM.
The Doctor and Ace approach from the access corridor.

ACE (*Distant*) So where is the God-forsaken planet?
THE DOCTOR (*Entering the control room*) In the middle of the major freight shipping routes. It's a way station. A refuelling post for spacecraft carrying supplies to the new frontier.
ACE And they decided that was a good place for an art gallery? They must run a good bus service.
THE DOCTOR (*Exasperated*) There is a colony of independent artists

and musicians who decided that Duchamp 331 was the perfect getaway from the rest of society.
ACE Oh, great. Hippies.[10]
THE DOCTOR Really Ace...
There is a bleep from the console, and the distress beacon from earlier.
ACE Hey, what's that?
THE DOCTOR A distress beacon. Very faint.
He punches at controls.
ACE A ship...
THE DOCTOR No, it's a planetary beacon... How interesting. It's from Duchamp 331.
ACE Professor, I don't suppose your diary mentions exactly how this painting of yours mysteriously vanished?
THE DOCTOR No, it was rather vague.
ACE So we're just jumping in feet first as usual.
THE DOCTOR Exactly!
ACE Marvellous!
THE DOCTOR Honestly, Ace! Where's your sense of adventure?
The TARDIS starts to make its familiar landing noises.

7. INT. REFUELLING STATION B – DAY
Above the wind and constant faint background screaming the TARDIS starts to materialise. The door opens and the Doctor and Ace emerge. There is the bleep of a handheld device and the noise of the beacon.

THE DOCTOR Yes, this is the place. The signal's getting weaker though.
ACE God, look at this place. (*Reading*) 'Duchamp Corporation Refuelling Station B. Capacity twenty thousand tonnes.' (*She coughs*) This dust...[11]
THE DOCTOR (*Thoughtfully*) Yes... the entire planet is dust. The refuelling bases sit on the fuel reservoir tanks floating beneath the surface. Technologically they're quite an achievement.
ACE It doesn't look much like a technological achievement at the moment. It looks like a bomb hit it.
THE DOCTOR Yes, it's strange, the building looks like it was blown in... The force of the wind must have been phenomenal.
ACE It's not exactly a summer breeze at the moment.
THE DOCTOR Come on. This way... Carefully. This roof could come in any minute.[12]
ACE What's that awful screaming noise?
THE DOCTOR (*Thoughtfully*) I'm not sure, Ace. I'm not sure.
ACE Well whatever it is it's getting louder.
Wind rattles the walls.
THE DOCTOR The signal is coming from in here, Ace. Ace?
ACE (*Quietly*) Doctor... Look. Over there, under the dust. It looks like a body
THE DOCTOR Yes... and there, another. And another
ACE Doctor, they're all dead, aren't they?
THE DOCTOR Someone set that distress beacon going.
ACE Then why did no one come?
THE DOCTOR I don't know, Ace. Perhaps the signal was too weak. Perhaps this dust is blanketing things somehow.

Another gust of wind rattles the base.
ACE Come on, Doctor, let's get out of here.
THE DOCTOR Perhaps you're right.[13]
There is a moan of pain from nearby.
ACE Doctor...?
THE DOCTOR Ace, over here.
TECHNICIAN The dust...
THE DOCTOR It's all right. We're going to help.
TECHNICIAN No escape. The dust...
The wind slams in again, the screaming louder.
ACE It's getting worse!
THE DOCTOR Quick, help me with him.
They struggle to lift the man. There is a crash as a wall collapses. The screaming is loud now.
TECHNICIAN It will kill us all![14]
ACE The entire place is coming down!
THE DOCTOR Ace! Get the TARDIS door open!
The TARDIS door opens and they bundle inside. The storm is filled with the sound of the TARDIS dematerialising.

8. INT. TARDIS CONSOLE ROOM.

ACE That was close...
TECHNICIAN (*Weak*) No escape... from the dust...
THE DOCTOR How's he doing?
ACE I can't see anything obviously wrong with him... He's unconscious again. What are we going to do with him, Professor?
THE DOCTOR There are five other refuelling bases on the planet. We'll let his own people take care of him.[15]
ACE What do you think happened back there?
THE DOCTOR Mysterious circumstances...

9. INT. REFUELLING BASE A. THE BAR – DAY
The clink of glasses and a steady buzz of background conversation. A door opens.

BEV TARRANT Vodka martini. A dry one.
GUTHRIE Heh! That won't shut the world out!
BEV TARRANT No, but it might help dull the edges a little. You got a light, Guthrie?
GUTHRIE Sure. (*There is the klunk of an old-style lighter*) Dangerous habit on a refuelling base.[16]
BEV TARRANT You're the one with the lighter.
GUTHRIE I keeps it for... sentimental reasons.[17]
BEV TARRANT Right. (*She drinks*) Any news from the radio room yet? Have they got through to anyone or are we still cut off?
GUTHRIE Still the same. Static and ghost signals. Always the same when it's like this. We'll get nothing till this storm blows itself out. Be patient, girl. It will all be the same tomorrow.
BEV TARRANT That's the problem. I just don't know how you do it Guthrie. Day in day out, the same old routine. Endless, mind numbing monotony...

The noise of the TARDIS materialising fills the room.
GUTHRIE What in tarnation...?[18]
The door opens.
THE DOCTOR Good afternoon. I'm the...
BEV TARRANT Doctor! Ace!
ACE Bev!
BEV TARRANT I don't believe it! I just don't believe it!
GUTHRIE (*Cackling*) Well if that don't take the biscuit. You've got some clever friends, girl...
BEV TARRANT What the hell are you doing here?
ACE That's a very long story...
THE DOCTOR That can wait for the moment. We've got an injured man who needs medical attention. Would you mind if we used your sickbay?

10. INT. REFUELLING BASE A. SICKBAY – DAY
The rhythmic background beep of medical equipment.

THE DOCTOR There...
ACE Is he going to be all right?
THE DOCTOR Oh yes, I think so. These autodoc units are very efficient. He should be back on his feet in a couple of hours. Then perhaps he can tell us what happened.
BEV TARRANT Who is he?
THE DOCTOR Jay Binks, according to his ID. A junior refuelling technician on Duchamp Station B.[19]
BEV TARRANT That's about fifty kilometres away. What happened?
ACE Dunno. We picked up a distress signal. Went to investigate. The base was trashed. (*Pause*) Everyone else was dead.
BEV TARRANT Jeez...
THE DOCTOR How come the distress signal wasn't received here?
BEV TARRANT Communications are shot to hell. This storm. Something in the dust apparently.
THE DOCTOR Yes...
BEV TARRANT Look there's nothing else we can do here. Let me get you a drink, and you can tell me what brings you to Duchamp 331 of all places.
ACE You coming, Professor?
THE DOCTOR Yes, yes, I'll be right there.
The door opens and Bev and Ace leave.
BEV TARRANT (*Distant*) It's good to see you again, Ace...
ACE (*Distant*) Where did you go after Kar-Charrat?
BEV TARRANT (*Distant*) Oh, you wouldn't believe it... but at least it was free of Daleks...
THE DOCTOR (*Mysterious*) Something in the dust? Or the dust itself...

11. INT. 'GALLERY' BALLROOM – DAY
The chatter of a lot of people. Muted classical music, clinking champagne glasses. A knife taps on a glass.

KLEMP Ladies and Gentlemen. Your attention please. (*The room quietens*) Your host, Madame Elsa Salvadori.
Applause.

SALVADORI Thank you, thank you, you are too kind. On behalf of Salvadori Entertainment – welcome! Welcome to 'Gallery'! The most luxurious space liner ever built. I have promised each and every one of you the opportunity to bid for priceless works of art from across the known universe, but I also promise that this trip will prove unforgettable in other ways. I have commissioned a piece of art so stupendous, so unique, that all your purchases will seem shallow and ordinary in comparison. 'Gallery' is about to set out on a little journey, and at its end lies wonder. In the meantime, enjoy yourselves. Eat, drink and, above all, spend!

More applause. And the music starts up again.

KLEMP Wonderful, ma'am. Inspiring.

SALVADORI Thank you, Klemp. I thought so.

THE MASTER (*His voice slightly muffled by the mask he wears – as indeed it must be until he reveals himself halfway through Scene 42*) Bravo. Madame Salvadori. A most impressive speech.

SALVADORI Oh. Mr Seta. You startled me. I trust you are being well looked after.

THE MASTER Everything is quite satisfactory. Your staff are being most... cooperative.

SALVADORI After the help you have given in funding this little excursion it is the least we can do. I must admit though, to being impatient to see quite what treasures you have brought on board.

THE MASTER Oh, I assure you, Madame Salvadori, when you see what I have to offer, it will quite take your breath away. (*He gives a racking cough*)

SALVADORI Heavens. Are you quite all right?

THE MASTER It will pass. The journey here has left me weary. If you will excuse me. Madame. Mr Klemp.

SALVADORI (*Conspiratorially*) How much do you think that mask he wears is worth, Klemp?

KLEMP (*Taps at a keypad*) The analyser puts the gemstones alone at three million, ma'am.

SALVADORI Mysterious and wealthy... I am so looking forward to getting to know our Mr Seta. Come along Klemp, we are neglecting our other guests. Mingle, mingle, mingle!

They bustle off.

THE MASTER (*To himself*) You will know me soon enough, Madame Salvadori. Soon enough...

12. INT. REFUELLING BASE A. THE BAR – DAY

The chatter of crew.

BEV TARRANT ...so that's it. Managed to get the idol, lose the patrols, and limp this far.

ACE You could have picked a better planet to crash on. I mean. What a dump!

BEV TARRANT I didn't have a lot of choice! There aren't that many planets out this far!

Wind rattles the windows, the distant screaming echoes around.

ACE What is that noise?

GUTHRIE That's the noise of Dalek madness!

ACE You what?
BEV TARRANT Ace, meet resident nutter, Guthrie. If he asks to shake your hand, decline.
ACE Wotcha.
GUTHRIE They all laugh. But old Guthrie knows the truth.
ACE What truth?
GUTHRIE Way back. Way before man decided that he had a use for Duchamp 331, they came here.
ACE Daleks?
GUTHRIE Yup.[20] Crippled they were. Crippled from a fire fight out on the rim. They thought they'd land and make repairs, but they didn't reckon on the dust. Dragged them down it did, the entire saucer, buried 'em alive. Somewhere down there they are. Inside the planet, in the dust. No light, no sound, no nothin' – enough to send any creature mad that is.[21] Even them tin tyrants, and now on nights like this you can hear their screams on the wind. Dalek madness...
The wind rattles the windows again.
BEV TARRANT Take no notice of him. The screams are from the only indigenous species on this hell-hole. Locals call them dust sharks. The young scream when they're hungry, but Guthrie sticks to his story... Don't you Guthrie?
GUTHRIE Hah! You'll see.
ACE Bet he's a bundle of fun at parties.
BEV TARRANT Oh, he's been here longer than anyone. Actually seems to like it. But then this planet attracts nutters. If it's not Guthrie then it's the mob from the Outhouse.
ACE Outhouse?
BEV TARRANT The drop outs. Guthrie says they came up with some arty name originally, but the workers here call it the Outhouse because everything they produce is –
ACE (*Quickly*) Oh right, the Doctor's space hippies.[22]
BEV TARRANT Yeah, they built their own colony out on the dust.[23] You've never seen such a lash up. The Duchamp Corporation tried to evict them, but they're stubborn and they're getting a lot of support.
ACE How on earth do they survive out here?
BEV TARRANT Oh they've got it all worked out. The freighter crews buy bits of work off them and ship things back to the homeworlds and out to the frontier.[24] Some of the artists are getting quite well known. It's becoming very fashionable to have some dust art from Duchamp 331. It's the only place that I'm able to off-load any of my...
ACE Loot?
BEV TARRANT Merchandise! I was going to head out there in a bit and see if I can get enough money for the idol to refuel my ship. Borrowed a dust skimmer from engineering. Interested?
THE DOCTOR We'd be delighted!
ACE Doctor! Where have you been?
THE DOCTOR Just seeing if the command crew here could shed any light on the destruction of that refuelling base.
ACE And?
THE DOCTOR Nothing as yet. But the storm is easing and communications are working again.
ACE Great.

THE DOCTOR And the commander would like us to stay around whilst they investigate.
ACE Not so great.
THE DOCTOR So I think a little trip to the local artists' colony is just the thing to pass the time, don't you?

13. INT. THE OUTHOUSE – DAY
We hear a radio crackle into life. An alert signal.

DAMIEN Yes?
SALVADORI (*Over*) That sounded a bit tetchy, my dear. I'm all for the artistic temperament, but is that any way to speak to your beloved patron?[25]
DAMIEN Madame Salvadori... Forgive me, I was... preoccupied.
SALVADORI (*Over*) I'm so very glad to hear it. And how is my commission progressing?
DAMIEN The sketch was a success. I'm hopeful that the full work will be ready for your arrival.
SALVADORI (*Over*) Hopeful? My dear, you have no choice. We are on route and will be with you in exactly three hours. If you are not ready to make me look fabulous in front of my guests then I will be angry...
DAMIEN But Madame Salvadori...
SALVADORI (*Over*) Very angry. And I'd hate to withdraw my patronage. Young artists do struggle so.
There is a commotion from outside.
DAMIEN I must go, madame. We have visitors.
SALVADORI Just make sure you're ready, Damien. Three hours.

14. EXT. LANDING BAY OF THE OUTHOUSE – DAY
A skimmer engine powers down.

BEV TARRANT Here we are.
THE DOCTOR Extraordinary!
ACE I see what you mean about a lash up!
BEV TARRANT Built it all themselves. Cannibalised most of the parts from the ship they arrived in.[26] As more people arrive so the colony gets bigger. I'm amazed the thing stays afloat. Ah, here's Damien.
THE DOCTOR Damien?
BEV TARRANT Damien Pierson. Sort of leader of this bunch...
DAMIEN Miss Tarrant. Back again so soon?
BEV TARRANT Can't keep away, Damien. Brought a couple of art lovers with me.
THE DOCTOR Good afternoon, I'm the Doctor, this is Ace.
ACE Hiya.
DAMIEN Welcome to the Outhouse.
THE DOCTOR Thank you.
DAMIEN It's rare we get visitors, Doctor. Was there something specific that you were interested in?
ACE Yeah, a painting by... Ow!
THE DOCTOR No, nothing in particular. Just browsing, really.
DAMIEN Then allow me to show you around some of the studios.

(*Walking away*) Now then Miss Tarrant, you will no doubt have some more interesting artifacts to show me...
ACE (*Whispering*) Professor. That hurt. If you think the painting is here then why don't we just ask muggins where it is, grab it and push off?
THE DOCTOR Because there is something else going on here, and I want to find out what it is. Mysterious circumstances, remember...

15. INT. 'GALLERY' HOLD.
The sound of the party is distant. We hear the footsteps of a lone security guard.

GUARD Check the hold they say. Never check the bar, or check out the cold buffet, or check to see if the beds are comfortable. Always check the hold. I mean, what do they think I'm going to find? The boxes are checked at customs at the departure lounge. Then security do a sweep before the crates are loaded, then shipboard security do another check before the robots bring the crates down here. But no, every time we start a journey it's, 'Albert, go down to the hold and check the crates,' whilst the nobs enjoy themselves at the champagne reception. And here they are. Crates. Dozens of them. All checked and accounted for, all of them... (*There is a crash from one side and a scuffle*) Hey, who's there?[27] (*Another scuffle*) There's no point trying to hide, I can see you, so come out.[28] (*Another scuffle*)
THE MASTER I apologise. I was just checking that my... cargo was secure.
GUARD It's Mr Seta, isn't it? Look, sir, this is a restricted area. No guests are allowed in the lower levels. I'm afraid I'm going to have to report you to the captain.
THE MASTER Really. How unfortunate...
GUARD Really, sir there's no need to... what are you doing? No! Keep back! NO! AAAAAAAAAARGH!
There is the high pitched whine of a weapon, and a scream.

16. INT. THE OUTHOUSE – DAY
The Doctor and Ace are being shown around.

DAMIEN So as you can see, we cover just about every discipline. Fine art, sculpture, textiles.
ACE It's wicked.
THE DOCTOR You have some very talented people here Mr Pierson.
A door opens. Bev steps in.
BEV TARRANT Doctor...
THE DOCTOR Hm?
BEV TARRANT I've just had a message from Guthrie. The technician you found – Binks. He's dead.
ACE Dead?
THE DOCTOR That's preposterous. He should have made a full recovery.
BEV TARRANT The commander wants us back.
DAMIEN Problems, Doctor?
THE DOCTOR Yes. Something's come up as it always does. I'm afraid I'm going to have to leave.

DAMIEN I'm sorry to hear that. There's still a lot to show you.
ACE Hey, could I stay, Doctor?[29]
THE DOCTOR Are you sure?
ACE Yeah. I like it here. It's like Camden market gone mad.
THE DOCTOR Right. We'll be back later.
BEV TARRANT Have fun.
THE DOCTOR Oh and Ace... (*low*) Keep your eyes open for anything...
ACE ...mysterious. Right, Doctor.

17. INT. 'GALLERY' BALLROOM.
The party is in full swing now. Salvadori is mingling with her guests.

KLEMP Madame Salvadori.
SALVADORI Oh, what is it Klemp?
KLEMP If I might have a word...
SALVADORI Oh, honestly. If you will excuse me ambassador... You are a gooseberry, Klemp, a total gooseberry.
KLEMP There has been an incident in the hold, ma'am.
SALVADORI Incident? What the devil do you mean by an incident?
KLEMP A murder, madame. One of the guards.
SALVADORI Murder? On my ship? How? When?
KLEMP I think you should come and see for yourself...

18. INT. REFUELLING BASE A. SICKBAY.
The medical equipment that once beeped rhythmically now gives out a long flat note. A door opens.

BEV TARRANT Well?
THE DOCTOR The crew here are at a loss. The medical computer indicated that he was fine.
BEV TARRANT So what now?
THE DOCTOR I've persuaded the commander to let me do an autopsy.[30]
BEV TARRANT Man of many talents, aren't you, Doctor...?
THE DOCTOR And in the absence of Ace, you've just volunteered to be my assistant!

19. INT. 'GALLERY' HOLD.

KLEMP Here we are, madame.
SALVADORI Oh that's grotesque. Grotesque. I feel quite ill.
KLEMP I must admit to never having seen anything like it before.[31]
SALVADORI Cover it up. Cover it up! Who was he?
KLEMP (*Taps at a keypad*) Albert Bootle, ma'am, security guard.
SALVADORI Thank heavens it wasn't one of the guests. What was the man doing down here?
KLEMP Checking on the cargo. It seems likely he disturbed an intruder.
SALVADORI An intruder? In the hold? With all this priceless art. It is all still here, isn't it? Tell me its all still here, Klemp!
KLEMP (*Taps at a keypad, then*) All accounted for ma'am.
SALVADORI Oh thank the stars.
KLEMP There is one interesting fact...
SALVADORI Stop being needlessly melodramatic, Klemp! Out with it!

KLEMP It would appear that our intruder was tampering with the cargo of our masked friend – Mr Seta.

20. INT. THE OUTHOUSE.
A door opens.

DAMIEN And this is our gallery. A modest collection of pieces of historical value.
ACE My 'O' level art teacher would have loved this.[32]
DAMIEN I'm sorry?
ACE She used to love all this abstract stuff.[33] Used to be able to waffle on for hours about the importance of form and meaning and stuff...
DAMIEN Yes... quite. Well, if you will excuse me, Ace, I have matters to attend to. When you're finished here, ask anyone and they'll direct you back to my office.
ACE Okay. Cheers.
The door closes. Ace walks around the room.
ACE All a load of Jackson Pollocks if you ask me. Hey! The girl from Perivale hits the jackpot again. The Scream, by Edvard Munch. Yuck! Can't see what you want it for, though Professor. Hardly the cheeriest painting.
Gradually a noise begins to build – a low throbbing. This should be one of those classic and very recognisable Doctor Who *type sound effects – something like Fendahl. It get louder.*
ACE Yes. I can hear (*gives a cry of pain*) ...ah... Professor... (*The noise builds and builds*) Doctor... help...

21. INT. REFUELLING BASE A. SICKBAY.
Wind thrashes against the window

BEV TARRANT I think it's going to be a while before we can pick Ace up. This storm is really building again
THE DOCTOR Well we're going to be here for a little while anyway. I'm going to make the first incision here...
BEV TARRANT Is this a good point to tell you that I'm a tad squeamish...? I think that I... Oh my God! Doctor. There's no blood.
THE DOCTOR No...
BEV TARRANT That looks like...
THE DOCTOR Dust. This man's body is full of dust. Where's that microscope? (*There is a beep of machinery*) Fascinating.
BEV TARRANT Doctor...[34]
THE DOCTOR Look at this, Beverly. The dust particles are moving of their own volition.
BEV TARRANT So is our corpse...
THE DOCTOR What?
Bev screams. Medical equipment crashes aside.
TECHNICIAN Ashes to ashes!
THE DOCTOR Bev! Get away from the window!
There is the shattering of glass. Wind howls in.
TECHNICIAN Dust to dust!
BEV TARRANT Doctor!
The howling wind mingles with the end title theme.

PART TWO

20.INT. THE OUTHOUSE. (RECAP)

DAMIEN And this is our gallery. A modest collection of pieces of historical value.
ACE My 'O' level art teacher would have loved this.[35]
DAMIEN I'm sorry?
ACE She used to love all this abstract stuff.[35] Used to be able to waffle on for hours about the importance of form and meaning and stuff...
DAMIEN Yes... quite. Well, if you will excuse me, Ace, I have matters to attend to. When you're finished here, ask anyone and they'll direct you back to my office.
ACE Okay. Cheers.
The door closes. Ace walks around the room.
ACE All a load of Jackson Pollocks if you ask me. Hey! The girl from Perivale hits the jackpot again. The Scream, by Edvard Munch. Yuck! Can't see what you want it for, though Professor. Hardly the cheeriest painting.
Gradually a noise begins to build – a low throbbing. This should be one of those classic and very recognisable Doctor Who *type sound effects – something like Fendahl. It get louder.*
ACE Yes. I can hear (*gives a cry of pain*) ...Ah... Professor... (*The noise builds and builds*) Doctor... help...

21. INT. REFUELLING BASE A. SICKBAY.

Wind thrashes against the window

BEV TARRANT I think it's going to be a while before we can pick Ace up. This storm is really building again
THE DOCTOR Well we're going to be here for a little while anyway. I'm going to make the first incision here...
BEV TARRANT Is this a good point to tell you that I'm a tad squeamish...? I think that I... Oh my God! Doctor. There's no blood.
THE DOCTOR No...
BEV TARRANT That looks like...
THE DOCTOR Dust. This man's body is full of dust. Where's that microscope? (*There is a beep of machinery*) Fascinating.
BEV TARRANT Doctor...[35]
THE DOCTOR Look at this, Beverly. The dust particles are moving of their own volition.
BEV TARRANT So is our corpse...
THE DOCTOR What?
Bev screams. Medical equipment crashes aside.
TECHNICIAN Ashes to ashes!
THE DOCTOR Bev! Get away from the window!
There is the shattering of glass. Wind howls in.
TECHNICIAN Dust to dust!
BEV TARRANT Doctor!

The howling wind mixes to:
(NB: No Scene 22 or 23)

24.INT. THE OUTHOUSE.
The noise from the scream is deafening now. Ace hammers on the door.

ACE Please, stop... Doctor... the painting... The scream... make it stop...

25.INT. REFUELLING BASE A. SICKBAY
Howling wind and smashing glass. The Doctor and Bev have to shout above the noise.

BEV TARRANT Doctor!
THE DOCTOR Get back! Get away from the windows!
Another window smashes.
BEV TARRANT What is Binks doing?
THE DOCTOR Letting in more of the dust. Get that door open!
Bev punches at the door controls.
BEV TARRANT It's no good! They're jammed! The controls are full of dust. (*She coughs*) We're going to suffocate!
THE DOCTOR Quick, give me a hand here!
BEV TARRANT (*Coughing*) What the hell are you doing?
THE DOCTOR The air conditioning unit. Help me get the cover off!
BEV TARRANT I rather think we've got enough air in here already.
THE DOCTOR If I can just boost the power and reverse the polarity...
There is a powerful whine as the air conditioning starts up. The technician gives a long drawn out scream and then everything goes quiet.
THE DOCTOR ...then all the dust will be vented outside.
The door opens.
GUTHRIE What in tarnation's been going in in here?[36]
THE DOCTOR Ah, Mr Guthrie. I don't suppose you've got a broom?

26. INT. THE OUTHOUSE.
The throbbing noise from the painting abruptly stops and the door opens.

ACE (*Gasping with pain*) Ooh... Hope that was mysterious enough for you, Professor.

27. INT. 'GALLERY' SALVADORI'S CABIN.

SALVADORI How many people know about this murder, Klemp?
KLEMP Outside of this room, only the head of security and a handful of guards, ma'am.
SALVADORI Their silence can be bought quite easily. I want no word to the guests, do you understand? This must be kept a secret. Have the... remains locked in my safe.
KLEMP At once, ma'am. (*He crosses the room and opens the door and is startled*) Oh, Mr Seta. You startled me.
THE MASTER I hope I'm not intruding?
SALVADORI No, not at all, not at all, Please, won't you come inside. Thank you, Klemp if you will... attend to those matters for me.

KLEMP Yes, ma'am.
The door closes.
SALVADORI Now, Mr Seta. What can I do for you? Can I offer you a drink?
THE MASTER Thank you, no. I just came to ensure that everything is still running according to schedule.
SALVADORI (*Nervous*) Why yes. Everything is just fine.
THE MASTER I am glad to hear it.
SALVADORI Why do you ask?
THE MASTER I have invested a great deal in this little venture of yours, madame.
SALVADORI Indeed, and we are very grateful...
THE MASTER (*Interrupting*) And I have a vested interest in ensuring that everything runs to a very strict timetable. I am something of a perfectionist when it comes to time.
SALVADORI (*Starting to bristle*) I assure you, Mr Seta, that everything is exactly as it should be. Our arrival at Duchamp 331 will be exactly on schedule and the little... entertainment that I have planned is well in hand.
THE MASTER Then I shall not take up any more of your valuable time. (*He gets up to leave. The door opens*) This mask I wear can be misleading. People take it to mean that I am disabled in some way, infirm, perhaps. I assure you, I am anything but. Good evening madame.
The door swishes shut.
SALVADORI And you, Mr Seta, will discover that I am a woman who does not take kindly to being threatened.[37]

28. INT. REFUELLING BASE A. SICKBAY.

GUTHRIE Jeez! What a mess!
THE DOCTOR Fascinating.
BEV TARRANT Our corpse doesn't seem to be the man he once was.
THE DOCTOR No. All the fluid in his body had been replaced with dust. When we vented everything outside...[38]
BEV TARRANT That's horrible.
GUTHRIE Heh! Not much left of him now. Looks just like an old empty water bag.
BEV TARRANT I need a cigarette. Give me your lighter, Guthrie.[39]
The klunk of the zippo.
THE DOCTOR Dangerous habit on a refuelling station.
BEV TARRANT It has been mentioned. Thanks, Guthrie. (*Pause*) Doctor, what in God's name is going on here?
THE DOCTOR I don't know, not yet.
GUTHRIE But it's left to me to clean up, as usual.
A hoover starts up.
THE DOCTOR (*He coughs*) Come on Bev, let's get out of Mr Guthrie's way.
The door swishes open.

29. INT. THE OUTHOUSE.
Ace wanders through echoey corridors. The wind sound from outside.
ACE Hello? Anybody about? (*Silence*) Brilliant. Anybody will

direct you to my office, he says, but when you've been attacked by a psycho painting and need help can you find anyone? No. (*Pause*) Where the hell has everybody gone?

30. INT. REFUELLING BASE A. THE BAR
A door opens and the Doctor and Bev enter.

BEV TARRANT How come whenever I cross paths with you something is trying to kill me?
THE DOCTOR There's something not right here. Binks was meant to kill us, sure enough, but there were far more direct means he could have used.
BEV TARRANT Suffocation seems fairly direct to me.
THE DOCTOR And all that shouting. It all seemed so...
BEV TARRANT Theatrical?
THE DOCTOR Yes. Like he was putting on a performance.
BEV TARRANT Most performances don't kill off the audience.
THE DOCTOR You're assuming that we were the audience...
BEV TARRANT Then who?
THE DOCTOR I don't know, Bev. Not yet...
BEV TARRANT Do you... Do you think that the dust is alive in some way?
THE DOCTOR No. No, I don't think so. If that was true I think we'd all be dead by now. No I think the dust is being manipulated somehow. Driven by some outside force.

31. INT. OUTHOUSE. DAMIEN'S OFFICE.
We hear the Doctor and Bev talking, overheard on some surveillance device.

BEV TARRANT (*Over*) You think someone is controlling it? How?
THE DOCTOR (*Over*) Telekinesis of some kind perhaps. At the moment I'm more interested in why than how.
BEV TARRANT (*Over*) And this is connected with the destruction of the other base.
THE DOCTOR (*Over*) It would be very surprising if it wasn't, don't you think?
NB: The following dialogue is for the background of the scene below – behind Ace and Damien's dialogue.
BEV TARRANT (*Over*) I don't know, Doctor. It seems a bit... far fetched to me.
THE DOCTOR (*Over*) You have some better idea?
BEV TARRANT (*Over*) But telekinetic dust?!
THE DOCTOR (*Over*) Is it any more far fetched than living raindrops?
BEV TARRANT (*Over*) No you've got a point there. God, why is life always so complicated with you?
THE DOCTOR (*Over*) It's a knack. (*He sighs*) And to think I just wanted to collect a painting.
DAMIEN (*To himself, this line running over the Doctor's: it would be very surprising if it wasn't, don't you think?*) You are too clever by half, Doctor. Clever and dangerous.
A door slams open and a very pissed off Ace enters.

ACE There you are. I've been all over this lash-up looking for you! What sort of freaky outfit are you running here, Damien? One of your paintings just decided to do some very strange things to my head, and... Hey! That's the Doctor and Bev! What the hell are you playing at?
DAMIEN Ah, my dear Ace. It seems your friend the Doctor isn't quite the art lover that I hoped he would be.
ACE If you've hurt him...
DAMIEN Oh, don't be stupid girl. I'm not going to hurt him, not yet. The final work would be sadly diminished if we wasted all our materials on the sketches.
ACE Sketches?
DAMIEN All great works begin with sketches, but they are just pale echoes of what is still to come.
ACE And what's that then, Damien? What have we got to look forward to? More hallucinogenic paintings?
DAMIEN My sculpture! My masterpiece! The piece that will assure my place alongside the greatest artists in history. You should feel privileged.
ACE Privileged, right.
DAMIEN To be a part of a work of art. To be talked about throughout the galaxy for the rest of time. You will be immortal.
ACE Right, Damien. Now I know you're mad. I'm going to get the Doctor.
DAMIEN Ah, ah, ah. I think I'd rather have you somewhere where I can keep an eye on you.
ACE And how exactly are you going to stop me?
DAMIEN With this.
ACE Ah...
DAMIEN These aren't a very aesthetic solution to life's problems I will admit, but they are very good at shutting the chattering mouths of critics.[40] (*A gun fires*)

32. INT. REFUELLING BASE A. THE BAR. – DAY

BEV TARRANT But, Doctor, if you're right then the destruction of refuelling site B wasn't a natural disaster at all. It was planned – deliberate.
THE DOCTOR Yes.
BEV TARRANT But that would mean that someone is capable of manipulating the dust in vast quantities.
THE DOCTOR Yes. Unnerving isn't it? To know that there is nowhere you could escape to. No dry land for sanctuary.
BEV TARRANT But why? Why would anyone do this?
THE DOCTOR I'm not sure. Not yet. How many of these refuelling bases are there?
BEV TARRANT Six. At least there were six...
THE DOCTOR And how many crew?[41]
BEV TARRANT I'm not sure, twenty, maybe twenty five on each base.
THE DOCTOR (*Thoughtfully*) No more than a hundred or so people on the entire planet...
BEV TARRANT There are a few freighter crews, but they hardly ever spend any time down here. Even the thought of shipboard rations is considered a better option than spending a night on Duchamp. Oh, and

there's the Outhouse of course. Must be almost fifty of them over there.
THE DOCTOR Really? But we barely saw more than half a dozen artists.
BEV TARRANT Maybe they don't like company. Artists are meant to be reclusive aren't they?
A door opens and Guthrie shambles in, coughing.
GUTHRIE You youngsters sure know how to make a mess.[42] Sickbay's damn near useless now, dust in everything...
THE DOCTOR Yes. I'm afraid I do tend to stir things up a bit. It's a gift.
GUTHRIE Things will be stirred up a damn sight more before this is over, an' all.[43]
THE DOCTOR Really? Why do you say that?
GUTHRIE Cos I knows, that's all.[44]
THE DOCTOR You've seen this before, haven't you, Mr Guthrie? The dust, the storms?
GUTHRIE Might have.[45]
THE DOCTOR When?
GUTHRIE (*Suspicious*) Why's you want to know?[46]
BEV TARRANT Oh, take no notice of him, Doctor. It's just another of his stories.
THE DOCTOR Quiet, Bev!
GUTHRIE Believe what you like girl. Guthrie knows, knows what happens when the planet gets angry.
BEV TARRANT Oh, come on...
THE DOCTOR (*Sharply*) Beverly! (*Quietly*) What do you know, Mr Guthrie? Tell me.
GUTHRIE (*His voice dropping low*) There weren't many of us who first came to Duchamp. A handful of us, barely away from our mothers' arms. Conscripted by the Duchamp Corporation to build a new world. It was no easy colonisation. The damn planet fought us every step of the way, the wind and the dust. It got everywhere. In machinery we thought sealed. In throats and eyes and noses. Wind and dust...
THE DOCTOR But there was more, wasn't there, something else that you saw.
GUTHRIE Frontier life is hard on a man, Doc.[47] No one is ever there to look out for you, to watch your back, but here on Duchamp the planet made us bind together, gave us something to rage against, something real to fight.[48] My partner and I were out on a skimmer trawling for dust sharks. The wind started to build, and then...
THE DOCTOR Yes...
GUTHRIE The dust rose up, became a living thing... a huge fist. It took my partner, dragged him down. I tried to save him. Tried to claw him back. All I ever found was this.
BEV TARRANT Your lighter.
GUTHRIE His lighter. I don't know why the planet left me, never have known, but I'm damned if I'm going to leave until I know why.[49]
BEV TARRANT No one believed you?
GUTHRIE Work crew always have blood feuds. Company just shrugged it off.[50] No one's goin' to mourn the death of another labourer.
THE DOCTOR They blamed you?
GUTHRIE No, but I blamed me. Said I'd look after him. I can still hear the scream sometimes. Echoin' down in the wind.
BEV TARRANT You're a cheery soul, Guthrie.

THE DOCTOR And there was no one else around. Nothing else on the planet.
GUTHRIE Nope. Just us, and the luvvies over at the Outhouse.
THE DOCTOR The Outhouse was here, back then?
GUTHRIE Just Damien and a few. The first of many.
THE DOCTOR Really...
BEV TARRANT What are you thinking, Doctor?
THE DOCTOR That we should go and get Ace. I'm beginning to suspect that our answers lie out in the dust.
BEV TARRANT Oh, not with Guthrie's legendary crashed Daleks?
THE DOCTOR No. No, with something far more real and tangible.[51] With Mr Damien Pierson.

33. INT. 'GALLERY' BALLROOM. – DAY
The usual chatter of guests, music, and chink of wine glasses. Salvadori is playing the part of the perfect host.

SALVADORI No ambassador, you are going to have to be patient. It would hardly be a surprise if I let you know what little treat I have in store for you, now would it? Ah. If you would excuse me, I think there are some matters that I need to attend to. (*She crosses the ballroom*) Klemp, the body is safely tucked away, I trust?[52]
KLEMP Far from prying eyes madame.
SALVADORI Good. Then I have another little errand for you.
KLEMP Ma'am?
SALVADORI Our Mr Seta is becoming a little too... arrogant for his own good. He has upset me, Klemp, and you know how I dislike being upset.
KLEMP Yes, madame.
SALVADORI He actually had the audacity to threaten me on my own ship.
KLEMP You wish him disposed of?
SALVADORI Oh, no. I don't think that we need to go quite that far, not just yet. Whatever my personal feelings for the man, his wealth is very attractive. Have you really been able to find out nothing about him, no hints at all as to his past?
KLEMP (*Taps at a keypad*) I'm afraid not, madame. You know how efficient our sources are, but even they have been unable to unearth more than the odd whispered rumour about the man.
SALVADORI Then the answers may lie in this mysterious cargo of his, Klemp. I want you to find out what it is. A man who can spend so much on jewellery and masks...
KLEMP Might have a great deal more.
SALVADORI Exactly. Go down to the hold, my dear. Find out what is in those crates. Find out who this man is.
KLEMP At once, madame.
SALVADORI Oh, and Klemp.
KLEMP Yes, ma'am?
SALVADORI Take a gun, just in case our murderer is still down there. We don't want your body joining the one I already have in my safe, now do we?
KLEMP (*With a nervous laugh*) No ma'am.

He walks away.
SALVADORI Now, Mr Seta, we will see just how much use you are to me, and if you have been leading me on then our chef can have such fun devising new fillings for the vol-au-vents.

34. INT. THE OUTHOUSE.
There is a groan as Ace comes around.

DAMIEN Ah. At last. I was beginning to think you'd never come round. It's so difficult to be accurate with these stun gun controls.
ACE (*Groaning*) Where am I?
DAMIEN I'm assuming that you mean literally, as opposed to metaphysically.
ACE Right bundles of laughs aren't you...
DAMIEN You're in the gallery.[53]
ACE Oh no...
DAMIEN No? I've always liked it here myself. Calm, quiet, away from prying eyes.
ACE We've got to get out of here.
DAMIEN After all the trouble I've gone to carrying you back down here. I don't think so.
ACE But you don't understand! There's something in here. Something in the painting. Something that screams...
DAMIEN The painting is joining its voice to the sounds of the planet.
ACE You know, don't you? You know what it is!
DAMIEN Yes. It is something... wonderful. Something... inspirational.
ACE It's evil Damien!
DAMIEN No. It is mine! It is power! It is inspiring me.
ACE It's using you! It's not interested in your art or your colony. You've got to let me get the Doctor. You've got to let us help you.
DAMIEN (*Vicious*) Help me? You're kind never help, never see. You laugh and mock, you look down your nose at the art we create here, but when I have finished...[54]
ACE (*Frightened*) All right. I believe you.[55]
DAMIEN (*Suddenly calm again*) I'm being unfair. You can't possibly know. Not until you have been touched. Not until you have achieved full communion. There have been plenty who were unsure when they joined us here, but after communion... You will soon understand.
ACE Where are you going?
DAMIEN I have things to prepare. An audience that mustn't be kept waiting.
ACE No, don't leave me here!
DAMIEN Goodbye Ace.
ACE You can't leave me in here with that thing! You can't let it... (*The door shuts*) Damien! (*She hammers on the door*) Damn you, Damien let me out of here! (*Slowly the throbbing noise from the painting starts to build again*) DAMIEN!

35. EXT. REFUELLING BASE A. THE BAR
The wind lashes against the window.

GUTHRIE Goin' to be a bad one. Seen a lot of damage done by storms like this.
BEV TARRANT You're never going to get over to the Outhouse by skimmer.
THE DOCTOR I wasn't intending to try. I thought I'd go by TARDIS.
BEV TARRANT Your ship?
THE DOCTOR Yes. And before you ask, no you can't come with me.
BEV TARRANT But Ace...
THE DOCTOR Can look after herself. Mostly... Besides, I think that things are going to get a good deal worse, and I need someone back here that I can trust.
GUTHRIE You can rely on us, Doc...[56]
THE DOCTOR Thank you, Mr Guthrie. Bev?
BEV TARRANT Okay, Doctor. Whatever you say.
THE DOCTOR Good. Won't be long. I hope.
The Doctor opens the TARDIS door, shuts it, and the ship dematerialises.
BEV TARRANT Hope you know what you're stepping into Doctor.
Wind rattles the base.
GUTHRIE This one's going to be a humdinger![57]

36. INT. OUTHOUSE. – DAY
The throb of the painting is joined by the noise of the TARDIS materialising. The door opens.

ACE Doctor? Oh, Doctor thank God!
THE DOCTOR (*Concerned*) Ace? What's the matter Ace, what's wrong?[58]
ACE He left me in here. Left me alone with that thing.
THE DOCTOR Thing?
ACE There. The painting.
THE DOCTOR Ah... The Scream, by Edvard Munch...
ACE Don't go near it, Doctor. There's something alive in there. Something evil.
THE DOCTOR It's all right, Ace. It's all right. I'm beginning to understand.
The throbbing from the picture is subdued, now, quieter.
ACE Damien thinks that it's just some kind of inspiration. I think he's using it like some kind of drug, but it's controlling him, Doctor. I know it is. I could hear it in my mind, screaming and screaming...
THE DOCTOR It's all right, Ace.
ACE (*Calmer*) It's freaked me a bit, Doctor. Damien said that if he left me here then I would achieve communion with it.
THE DOCTOR Did he now...
ACE I don't think I'm the first person he's left in here with it.
THE DOCTOR According to Mr Guthrie there should be fifty or so people here.
ACE Oh no. What's he done to them?
THE DOCTOR I'm not sure. Not yet.
ACE He's mad, Doctor, barking mad.
THE DOCTOR Mad? Or easily led? Let's see shall we?
ACE Careful, Doctor. Whatever it is in there, it's not pleasant.
THE DOCTOR How do you do? I'm the Doctor. (*The painting gives an angry crackle*) You've been alone for a long time, haven't you? Trapped in the painting. Influencing the world around you without ever being able

to interact with it. (*Another crackle*) How long have you been influencing Damien I wonder, how long since you started expressing yourself through him?
The throbbing starts to build again.
ACE Agh. Doctor. That sound...
THE DOCTOR (*Quietly but forcefully*) Go back Ace![59] (*The throbbing increases*) There's no need for this. I want to help you. Let me help!
The throbbing reaches a crescendo.
ACE Doctor!!

37. INT. 'GALLERY' HOLD.
The sound of booted feet.

KLEMP Right. You men open that crate. (*There is the beep of a communicator*) Klemp.
SALVADORI (*Over*) How are you doing Klemp? We're approaching orbit.
KLEMP Just opening the first crate now, ma'am. (*Irritated*) Hurry it up there! (*There is the splintering of wood*) Good lord...
SALVADORI (*Over*) What? What have you found?
KLEMP One moment, ma'am. Open the others.
There is more splintering as the other crates are prised open.
SALVADORI (*Over*) Well, Klemp. Don't keep me in suspense. What is in those crates?
KLEMP Eggs, Madame Salvadori.
SALVADORI (*Over*) Eggs?
KLEMP Yes, ma'am. Eggs. Four of them.
SALVADORI (*Over*) Are you telling me that Mr Seta is nothing more than an egg collector? Are they gold? Fabergé?
KLEMP No, ma'am. Larger than that. Considerably. (*There is a chuckle from the gloom*). Who's there? Come out. I have a gun.
SALVADORI (*Over*) What is it Klemp? What's going on?
KLEMP I'll get back to you later, ma'am.
SALVADORI (*Over*) Klemp I order you to...
The communicator is shut off with a beep.
THE MASTER Well done Mr Klemp. She really does have the most irritating voice.
KLEMP I must respectfully ask you to be civil when talking about my employer, Mr Seta.
THE MASTER Respectfully ask? Respectfully? After you and your armed thugs come down here and break into my cargo?
KLEMP We are conducting a... safety check. We had some trouble down here earlier.
THE MASTER Yes, I know. You seem to be very interested in my business, Mr Klemp. Curiosity can be a very dangerous pastime. Particularly if you are not in full possession of the facts.
KLEMP Mr Seta. I must ask you to stay back. My men and I are armed.
THE MASTER (*Ignoring him*) These eggs for example. Fascinating aren't they? And I'm sure you must be interested to know what kind of creature might emerge, should one of these eggs happen to hatch.
KLEMP Please, Mr Seta...

THE MASTER They are designed to withstand almost anything, impervious to attack. They have waited patiently in the cold of space, waited for the conditions to be just right, or for a signal from this device to be reborn.

KLEMP Mr Seta, I must ask you to stand back.

THE MASTER (*Chuckling*) Witness the birth of one of the ultimate weapons.

There is a shrill signal. The eggs start to crack. Horrible shrieks fill the air. The guards start to fire. The creatures roar. The men scream.

KLEMP My God, what are they?

THE MASTER The Krill are an ancient and devastating weapon, Mr Klemp. And the means by which I shall become all powerful.

KLEMP Who... who are you?

THE MASTER I am the Master. And you will obey me!

The roar of the Krill blends with the end titles.

PART THREE

36. INT. OUTHOUSE. – DAY (RECAP)[60]

ACE Careful, Doctor. Whatever it is in there, it's not pleasant.
THE DOCTOR How do you do? I'm the Doctor. (*The painting gives an angry crackle*) You've been alone for a long time, haven't you? Trapped in the painting. Influencing the world around you without ever being able to interact with it. (*Another crackle*) How long have you been influencing Damien I wonder, how long since you started expressing yourself through him?
The throbbing starts to build again.
ACE Agh. Doctor. That sound...
THE DOCTOR (*Quietly but forcefully*) Go back Ace! (*The throbbing increases.*) There's no need for this. I want to help you. Let me help!
The throbbing reaches a crescendo.
ACE Doctor!!

37. INT. 'GALLERY' HOLD.

The sound of booted feet.

KLEMP Right. You men open that crate. (*There is the beep of a communicator*) Klemp.
SALVADORI (*Over*) How are you doing Klemp? We're approaching orbit.
KLEMP Just opening the first crate now, ma'am. (*Irritated*) Hurry it up there! (*There is the splintering of wood.*) Good lord...
SALVADORI (*Over*) What? What have you found?
KLEMP One moment, ma'am. Open the others.
There is more splintering as the other crates are prised open.
SALVADORI (*Over*) Well, Klemp. Don't keep me in suspense. What is in those crates?
KLEMP Eggs, Madame Salvadori.
SALVADORI (*Over*) Eggs?
KLEMP Yes, ma'am. Eggs. Four of them.
SALVADORI (*Over*) Are you telling me that Mr Seta is nothing more than an egg collector? Are they Gold? Fabergé?
KLEMP No, ma'am. Larger than that. Considerably. (*There is a chuckle from the gloom*). Who's there? Come out. I have a gun.
SALVADORI (*Over*) What is it Klemp? What's going on?
KLEMP I'll get back to you later, ma'am.
SALVADORI (*Over*) Klemp I order you to...
The communicator is shut off with a beep.
THE MASTER Well done Mr Klemp. She really does have the most irritating voice.
KLEMP I must respectfully ask you to be civil when talking about my employer, Mr Seta.
THE MASTER Respectfully ask? Respectfully? After you and your armed thugs come down here and break into my cargo?
KLEMP We are conducting a... safety check. We had some trouble down here earlier.

THE MASTER Yes, I know. You seem to be very interested in my business, Mr Klemp. Curiosity can be a very dangerous pastime. Particularly if you are not in full possession of the facts.
KLEMP Mr Seta. I must ask you to stay back. My men and I are armed.
THE MASTER (*Ignoring him*) These eggs for example. Fascinating aren't they? And I'm sure you must be interested to know what kind of creature might emerge, should one of these eggs happen to hatch.
KLEMP Please, Mr Seta...
THE MASTER They are designed to withstand almost anything, impervious to attack. They have waited patiently in the cold of space, waited for the conditions to be just right, or for a signal from this device to be reborn.
KLEMP Mr Seta, I must ask you to stand back.
THE MASTER (*Chuckling*)Witness the birth of one of the ultimate weapons.
There is a shrill signal. The eggs start to crack. Horrible shrieks fill the air. The guards start to fire. The creatures roar. The men scream.
KLEMP My God, what are they?
THE MASTER The Krill are an ancient and devastating weapon, Mr Klemp. And the means by which I shall become all powerful.
KLEMP Who... who are you?
THE MASTER I am the Master. And you will obey me!
The roar of the Krill reaches a terrifying crescendo...
(NB: No Scene 38 or 39)

40. INT. REFUELLING BASE – A.

GUTHRIE Well now here's a thing. Control tower's picked up a ship heading this way. A big one.
BEV TARRANT Hardly surprising Guthrie. This is a refuelling base. People come here to refuel.
GUTHRIE This ain't one of ours.[61] Nothin' scheduled to stop here. Know those shippin' schedules backwards I do, and there's nothin' due near us for weeks.[62]
BEV TARRANT What is it then?
GUTHRIE Fancy lookin' boat from her sensor profiles. She ain't answering our hails, though.[63]
BEV TARRANT Great. That's all we need. Dust storms, walking corpses, and now mysterious spaceships.
GUTHRIE Told you, girl. This mess ain't over yet![64]

41. INT. OUTHOUSE.
The painting's throbbing is unbearable now. Ace screams above the noise.

ACE Doctor! (*Abruptly the sound stops. So Ace speaks quieter now*) Professor? (*The Doctor giggles. Very sinister*) Doctor?
THE DOCTOR (*Distorted and alien*) Not quite.
ACE What have you done with him? Where's the Doctor?
THE DOCTOR Oh he's here. Backed into a corner of his mind. Fighting to gain some control. Oh, he's strong, the strongest I've met. It's quite a struggle keeping him subdued.

ACE What are you?
THE DOCTOR Good. Very good. Questions... Some would have run screaming. But not you. He's pleased with you, this Doctor of yours.
ACE I don't run from anything.
THE DOCTOR I frighten you, don't I?
ACE Yes.
THE DOCTOR It's what I was built for.
ACE What are you?
THE DOCTOR I am every death you can possibly imagine. I am blood and tongues of fire. I am the scream of the madman. They named me the Warp Core, the engineers who created me. I was their child and their protector.
ACE You're alien?
THE DOCTOR More alien than anything you have ever encountered. Oh, this Doctor is tickling at my mind, trying to get the answers he seeks, trying to urge you to ask the right questions, but there really is no need. I will tell you what you want.
ACE Right, then tell me how you ended up trapped in a painting.
THE DOCTOR So long ago... so long. Their ships had sailed across space and time and had seeded many worlds, they were clever people, my creators. But war came to them. Brutal and bloody. They came across a weapon, unstoppable, indiscriminate, and so they created me. Something worse.
ACE Did it work? Did they win?
THE DOCTOR Oh, yes, for a while, but having unleashed me... (*He laughs*) The genie never wants to get back into the bottle.
ACE You ran.
THE DOCTOR (*Vicious*) I escaped! I took my freedom and fled. But the universe is so vast, so lonely, so very lonely. I searched for others like myself, searched countless worlds, but... nothing – there is nothing else like me. I found the blue world, innocent and unsullied. The creatures there fascinated me. I was weary so I decided to hide in one of them. Hide and rest.
ACE You mean Earth don't you? You hid on Earth.
THE DOCTOR I was tired and hurt! The mind of the primitive snapped when I contacted him. His madness tainted me, corrupted me, exorcised me into the painting and there I have waited... sleeping, but now they are near. I can feel them... Getting closer...
ACE Who? What's getting closer?
THE DOCTOR Your little Doctor is struggling now, fighting to regain control of his pitiful shell, and I cannot waste my strength resisting him. There is a storm coming, little one. If you've not run before, then perhaps it is time to learn.
ACE Wait! What about the Doctor?
THE DOCTOR (*Weakly in his normal voice*) Ace?
ACE Professor, what happened to you?
THE DOCTOR Strong... so unimaginably strong... Thought I could control it...
ACE Where did that thing go?
THE DOCTOR Back... back into the painting.
ACE Hey, where are you going?

THE DOCTOR We've got to find Damien.
ACE Why?
THE DOCTOR Because if I can't talk sense into him then everything on this planet is going to be destroyed!

42.INT. 'GALLERY' BALLROOM.
The buzz of conversation and a band playing classical music fades as Salvadori tings a wine glass.

SALVADORI Ladies and Gentlemen. Our mystery cruise is almost at an end. We are currently entering orbit around the planet Duchamp 331. If you would care to start making your way to the observation galleries then I think you'll find that there is quite a treat in store for you. (*There is a bustle of people heading for the lifts. She then mutters to herself*) Come along Klemp. You're going to miss the show...
LIFT VOICE Lift to upper floor now arriving. Please stand clear of the doors.[65]
The doors slide open. And the crowd starts to scream as the Krill emerge roaring and hissing.
SALVADORI Oh my God! Klemp! Klemp! (*She runs. The screams and roars fade behind her. She is breathless as she runs*) Computer... access cabin. Access cabin!
COMPUTER VOICE Authorisation code.
SALVADORI It's me you stupid machine! Let me in!
COMPUTER VOICE Voice print accepted.
The door slides open. Salvadori collapses sobbing. There is a slow clap.
THE MASTER Bravo, Madame Salvadori. Bravo. I had no idea that your instinct for self preservation was so finely honed.
SALVADORI You! Klemp. What is he doing in here? Answer me Klemp!
THE MASTER I'm afraid that Mr Klemp is taking orders from another Master now.
SALVADORI Don't be ridiculous! Klemp has been with me for years. He wouldn't dare disobey me! Answer me Klemp, what is going on?
KLEMP I... I...
SALVADORI Out with it man. Has the cat got your tongue?[66]
KLEMP I...
SALVADORI KLEMP!
KLEMP I'm sorry, ma'am. I couldn't resist him. Those creatures...
THE MASTER I'm impressed, Madame Salvadori. It is rare that I meet someone whose will is equal to my own. Unfortunately it does leave Mr Klemp rather surplus to requirements. I do so hate staff who are unreliable. Perhaps I should just dispose of him. Another shrunken corpse in your safe.
KLEMP No, please...
THE MASTER (*Laughing*) Pathetic. A pathetic dog cowering at your mistress's side.
SALVADORI You monster.
THE MASTER Yes. But you are used to them, surely.
SALVADORI (*Hissing*) What do you mean?
THE MASTER Oh, they may disguise themselves with airs and graces, but the guests in your ballroom – I'm sorry, the ex-guests in your ballroom – were hardly innocents.

SALVADORI They were civilised people.
THE MASTER Civilised! You barely know the meaning of the word. They were nothing. Base, cheap peddlers in human misery and suffering.
SALVADORI How dare you...
THE MASTER That ambassador that you were so fond of. Do you know his secret? Did you even begin to guess at the deaths on his conscience? No. You were dazzled by his wealth. Seduced by the titles of his office. The guests that you gathered here were crooks and cheats, liars and murderers, but wealth was their shield, their mask, and we all know how easily you are taken in by masks, madame.
SALVADORI Keep away from me.
THE MASTER Did you even bother to ask who I might be, where I came from? No. I blinded with you with the legends of my fortune. Beguiled you with wealth and the promise of power. You have spent your life looking at masks, Madame Salvadori, without the merest thought at what might lie underneath. See what lies beneath my mask...
SALVADORI (*Horrified*) Oh my God...
THE MASTER (*No more mask from here on*) Unpleasant, is it not? Would you let me into your circle if you had known? Would you have wooed me if you had the slightest inkling of what you were letting close?[67]
SALVADORI (*Disgusted*) No...
THE MASTER You are pathetic. You crave power and dominion, but you do not have the stomach for what it takes to achieve it. You sanitise your unpleasantness, wrap it up in baubles and trinkets and call it the trappings of civilisation, but in the end, madame, we aspire to the same dreams.
There are screams and roars from outside.
KLEMP Those Krill creatures, madame. He's unleashed them on the passengers and crew.
SALVADORI For what? To steal my fortune. You are nothing more than a petty thief!
THE MASTER (*Laughing*) You think I planned all this just to steal the wealth of a few moneyed families. How little you must think of me.
SALVADORI Then why...? What is all this for?

43. INT. THE OUTHOUSE.

ACE Doctor! Slow down.
THE DOCTOR There's no time Ace!
ACE Just tell me what's going on!
THE DOCTOR (*Exasperated*) The entity trapped back there in the painting is the Warp Core. A living weapon. The last line of defence against an aggressor who had built the perfect killing machines.
ACE But it won, it told me.
THE DOCTOR Yes it won. But in stopping one horror another had been created.[68] A being of pure energy, unleashed upon the universe. A creature of instinct and unimaginable power, unfettered by morality or conscience.
ACE So it ran.
THE DOCTOR It destroyed its creators and fled into time and space.
ACE To Earth.
THE DOCTOR Yes. In the late nineteenth century. It was weak from its

battle. It invaded the mind of an artist, tormenting him until he banished it by sheer force of will. Exorcised it into a painting.
ACE The Scream?
THE DOCTOR Yes. The Scream. And there it has lain, dormant, hidden, influencing those around it, listening to the universe for a sign, waiting for its ancient enemies to reappear.
ACE And they have?
THE DOCTOR Yes. When it was in my mind I could feel its hate, its anger. I could feel its power building, the sense of anticipation...
ACE You mean it's looking forward to fighting again?
THE DOCTOR It's all it knows, Ace. It is all it was built to do. And now somehow it has become reactivated, regenerated. Waiting for its enemy to arrive.
ACE But what is this enemy? What was it built to fight?
THE DOCTOR The Krill...
ACE (*Very scared now*) Oh no...

44. INT. 'GALLERY' SALVADORI'S OFFICE.

SALVADORI What are the Krill?
KLEMP (*To himself, quietly*) Savage horrible things. Monsters.
THE MASTER They are an ancient and devastating biological weapon created by a long dead race, well practised in the arts of war. But they met their match. On the planet below is a creature that makes the Krill look like children's pets.
SALVADORI What are you going to do?
THE MASTER I'm going to let it loose.

45. INT. REFUELLING BASE A.

BEV TARRANT Guthrie. Look at this. The storms are easing. The wind's dropping to nothing...[69]
GUTHRIE Never seen the likes of this, never in all my years...[70]
BEV TARRANT Look at the dust. Not a ripple... (*The scream of a dust shark cuts through the silence*) Good God! Dust sharks. Why are they singing like that?
GUTHRIE They knows. Knows somethin's a comin'...[71]
BEV TARRANT Any luck raising that ship yet?
GUTHRIE Nope. Just sittin' there in orbit, it is, waitin'...[72]
BEV TARRANT Well I'm not waiting any longer. I'm going to find the Doctor and Ace.
GUTHRIE Won't make any odds girl. Told you before. Duchamp is where they send you to die...

46. INT. 'GALLERY' SALVADORI'S OFFICE.

SALVADORI What about me? What part do I play in this scheme of yours? Are you planning to kill me?[73]
THE MASTER Oh no, madame, you and Mr Klemp can still play some small part in my plans.
SALVADORI I will do nothing to help you.
THE MASTER Oh, but you will, madame. To stay alive a little longer, to

preserve your own miserable skin you will do as I ask. And it is such a little favour I need from you.
SALVADORI What... what is it you want me to do?
THE MASTER Contact your protegé on the planet below. Tell him that his audience is assembled. Tell him that we wait to be dazzled by his brilliance.
SALVADORI No.
THE MASTER You would like Mr Klemp to be reduced to the size of a toy?
KLEMP Madame...
SALVADORI All right. Whatever you say. Just leave him alone.
THE MASTER Good. Oh, and madame. No tricks. I would hate you to miss the show.
There is the bleep of a communications console.
SALVADORI Duchamp, this is Gallery. Damien? Are you there?
DAMIEN (*Over*) Madame Salvadori. I was beginning to worry.[74] I tracked your ship into orbit, but then...
SALVADORI Is everything ready there, Damien?
DAMIEN (*Over*) Yes, madame. All I require is...
SALVADORI Then get on with it.
DAMIEN (*Over*) At... at once.[75] Is everything all right, Madame Salvadori?
SALVADORI Of course it is. I'm paying for your art, not your conversation. Gallery out.
THE MASTER Bravo, madame, bravo. A shame that we are enemies, we could be useful allies.
SALVADORI Don't flatter yourself. What happens now?
THE MASTER Now, Madame Salvadori, you shall see what true genius is.

47. INT. OUTHOUSE.

ACE So how does Damien fit into all this? What does he want with the painting?
THE DOCTOR It's more a question of what the painting wants with him. The Warp Core has been exerting an influence on certain individuals, certain character types. Visionaries, psychics, sensitives...
ACE Artistic types?
THE DOCTOR Exactly. It's using Damien to gain its freedom.
ACE But how?
THE DOCTOR I don't know yet, Ace, I don't know.
BEV TARRANT (*Distant*) Doctor? Ace?
ACE That's Bev! Over here!
BEV TARRANT Thank God I've found you.[76] Where the hell is everyone? The place is like a morgue. Look, something really weird is going on. The entire planet is still. The dust is like a millpond.
THE DOCTOR Or a blank canvas... Of course!
ACE What is it, Doctor?
THE DOCTOR Damien plans to release the Warp Core into the dust of the planet, every particle of dust will become part of it, a living sentient planet.
BEV TARRANT But that's impossible!

THE DOCTOR The destruction of the refuelling base was just a test. I told you that the dust was being manipulated telepathically.
ACE And the creature in the painting...
THE DOCTOR Is pure mental energy... It wants to be released. We've got to get everyone off this planet.
ACE How? We'll never get everyone into the TARDIS in time.
BEV TARRANT The ship!
THE DOCTOR What?
BEV TARRANT An unidentified ship entered orbit about twenty minutes ago. We've got no communication with it yet...
THE DOCTOR Is your ship back at the base?
BEV TARRANT Yes, but I've got no fuel...
THE DOCTOR Then steal some! You're a thief aren't you? Contact all the other refuelling bases. Tell them to get into their shuttlecraft and head for that ship...
BEV TARRANT But we've got no idea if it's safe.
THE DOCTOR If I'm right then anywhere is going to be safer than here. You have to get everyone off this planet! Ace, go with her.[78]
ACE Now hang on a minute...
THE DOCTOR I haven't got time to argue! Just go![79]
BEV TARRANT Come on, Ace! (*Running away*) Good luck, Doctor.
ACE (*Fading as she goes*) You just take care, all right.
THE DOCTOR I'll join you later. (*Beat, then*) Now, Mr Damien. I have an appointment for a private viewing.

48. INT. OUTHOUSE.
The painting is starting to throb, building and building.

49. INT. OUTHOUSE.

THE DOCTOR Damien...
DAMIEN Ah, Doctor, you're just in time
THE DOCTOR I always try to be.
DAMIEN It's a beautiful thing, an unblemished canvas, waiting for an artist to bring it to life, to turn it into a work of beauty. Let me show you, Doctor. Let me show you my studio, the means by which I can shape a world.[80]
THE DOCTOR How long has the painting talked to you, Damien? How long since it first appeared in your mind?
DAMIEN (*Dreamily*) I always felt it. It was always there. From the first time I saw it, in the hands of a collector, so long ago... so long...
THE DOCTOR Damien, you need help. You need...
DAMIEN (*Scornful*) A doctor? Is that what you think I need?
THE DOCTOR You don't understand what it is that's controlling you.
DAMIEN I understand perfectly! You think I'm crazy, don't you? A dysfunctional madman with an insane ambition. Well you're wrong, Doctor. Look at what I've created! (*A door opens*) Are they all mad too? Are they, Doctor?
THE DOCTOR What have you done to them?
DAMIEN I have done nothing! I let them achieve communion. I let them share the vision. They entered the depravation tanks of their own free will! Surrendered their minds to me because they believed in what I was doing. Because they wanted to be part of this!

THE DOCTOR And did they know that this was to be their contribution? To be exhibited like... like fish in an aquarium? To lose all sense and feeling in order to fulfil your artistic vision? To help you destroy a world?
DAMIEN To help me create a masterpiece! And when I join myself to it...
THE DOCTOR Damien, listen to me! If you connect yourself to this network of minds you will give the Warp Core the power it needs. It will use the mental web you have created here to escape into the dust of this planet.
DAMIEN Yes! I will create a living breathing work of art. A planet sized monument to my vision.
THE DOCTOR You will create a monster!
DAMIEN I will be immortal!
THE DOCTOR No!
DAMIEN Too late Doctor, my mind is with theirs! (*The switch is depressed. The throbbing noise of the painting builds and builds. Damien's voice becomes alien and distorted*) FREEEE!

50. INT. REFUELLING BASE A.
There is the roar of a shuttlecraft lifting off.

BEV TARRANT Is that everyone?
ACE Everyone but us.
BEV TARRANT Where's Guthrie?
ACE Beats me. Must have gone on the shuttle.
BEV TARRANT I didn't see him.
ACE He'll be fine, Bev. I told him what Damien plans to do. He may be a bit odd, but he's not stupid enough to hang around here.
The Damien/Warp core voice bellows over the wind.
DAMIEN/WARP CORE (*Over*) Free! Free at last!
BEV TARRANT Uh, Ace. I think we'd better get out of here. Right now.
ACE I think you're right. Come on Bev![81]
The bar door closes.
GUTHRIE (*To himself*) Heh.[82] I know what Damien plans to do all right. And I always knew I was goin' to die on Duchamp.

51. INT. THE OUTHOUSE.
The throbbing noise is deafening.

DAMIEN/WARP CORE Run, Time Lord! Run while you can! Before the Krill arrive. Before the battle is joined!
THE DOCTOR (*Bellowing above the noise*) There's no need for this!
DAMIEN/WARP CORE Run, Doctor. (*There is a peal of maniacal and scary laughter*) RUN!

52. EXT. REFUELLING BASE SHUTTLE PAD.
There is a screaming wind.

ACE Is that your ship?
BEV TARRANT Yes. (*Above the wind we hear the mad laughter*) My God, what is that?
ACE If the Doctor is right, the end of the world!

53. INT. BEV'S SHIP.
A door slides shut, cutting out some of the noise.

BEV TARRANT Computer! Engage primary drives.
ACE My God, look at the dust![83]
BEV TARRANT Hold tight Ace, this is going to be rough.
The engines of the ship roar into life.

54. INT. TARDIS CONSOLE ROOM.
The door opens and the Doctor bundles in.

THE DOCTOR Not the most successful day you've ever had, Doctor.
He activates the scanner control. We hear wind and the raging warp core.
DAMIEN/WARP CORE (*Over*) The battle will be joined!
THE DOCTOR Time to join Ace I think. Now... where's that mysterious ship? Ah...
There are bleeps from the console as the Doctor sets the co-ordinates. The TARDIS dematerialises.

55. INT. BEV'S SHIP.
The engines settle to a low whine.

BEV TARRANT I don't want to have to do that again in a hurry.
ACE Now what?
BEV TARRANT Now we find this uncommunicative space ship. (*The console bleeps as Bev scans*) There she is, low orbit.
ACE Hey... that's a fancy looking ship.
BEV TARRANT Pleasure cruiser. God knows what she's doing out here... Computer, match vectors. Lock on to her homing beacon. (*Bleep*) Here we go...

56. INT. 'GALLERY' CORRIDOR
The TARDIS materialises and the door opens.

THE DOCTOR Good evening. I'm the Doctor and... (*He breaks off*) Hmm. Nobody home. Hello? Ace?
We hear the computerised voice of the lift in the distance. The Doctor walks over.
LIFT VOICE Which floor please? Which floor please?
THE DOCTOR Now then, let me see. Cabins, dining rooms... Ah! Ballroom.
LIFT VOICE Thank you. Doors closing.

57. INT. GALLERY DOCKING BAY.
A big heavy sounding door opens. Bev and Ace enter the docking bay, footfalls echoing.

ACE Hey, where is everyone?
BEV TARRANT I don't understand it. All the shuttlecraft have docked okay... All the guys should be up here.
ACE Hello! Hey is anyone about?
BEV TARRANT Ace...

ACE Hellooo!
BEV TARRANT Ace... Look. I think that's the base commander. I think that's Fredrickson... (*There is a scuffle from the far side of the docking bay*) Ace, there's something there.[84]
ACE Move back. Quietly...
BEV TARRANT Ace, what is it?[85]
We hear a man scream – until cut off
ACE We've got to get out of here, Bev, now.
BEV TARRANT What?
ACE Off here. Get back into your ship.
BEV TARRANT Too late.
There is a scream from Bev.[86] *And the hissing shriek of a Krill.*

58.INT. 'GALLERY' BALLROOM.

LIFT VOICE Ballroom. Lift opening.[87]
THE DOCTOR Sorry to intrude, but... Oh no... What has happened here? Ace? Bev? (*He steps forward, glass crunching underfoot. There is a chuckle from the gloom*) Who is it? Who's there? Do you need help?
KLEMP Do not move.
THE DOCTOR Don't be afraid. I'm not going to hurt you.
THE MASTER But Mr Klemp may well kill you unless you do exactly as you are told. Oh, my dear Doctor. Always the good Samaritan. Always stepping into other people's misfortune.
THE DOCTOR The Master...
THE MASTER A delightful, if unexpected pleasure...
THE DOCTOR All this death, this destruction. Your handiwork?
THE MASTER Oh yes, a means to an end.
THE DOCTOR I will stop you, you know, whatever it is you are up to.
THE MASTER Oh, I don't think so. This time. you've arrived too late. I've already won, Doctor!
Into theme.

PART FOUR

57. INT. GALLERY DOCKING BAY. (RECAP)[88]
A big heavy sounding door opens. Bev and Ace enter the docking bay, footfalls echoing.

ACE Hey, where is everyone?
BEV TARRANT I don't understand it. All the shuttlecraft have docked okay... All the guys should be up here.
ACE Hello! Hey is anyone about?
BEV TARRANT Ace...
ACE Hellooo!
BEV TARRANT Ace... Look. I think that's the base commander. I think that's Fredrickson... (*There is a scuffle from the far side of the docking bay*) Ace, there's something there.
ACE Move back. Quietly...
BEV TARRANT Ace, what is it?
We hear a man scream - until cut off.
ACE We've got to get out of here, Bev, now.
BEV TARRANT What?
ACE Off here. Get back into your ship.
BEV TARRANT Too late.
There is a scream from Bev. And the hissing shriek of a Krill.

58. INT. 'GALLERY' BALLROOM.[88]

LIFT VOICE Ballroom. Lift opening.
THE DOCTOR Sorry to intrude, but... Oh no... What has happened here? Ace? Bev? (*He steps forward, glass crunching underfoot. There is a chuckle from the gloom.*) Who is it? Who's there? Do you need help?
KLEMP Do not move.
THE DOCTOR Don't be afraid. I'm not going to hurt you.
THE MASTER But Mr Klemp may well kill you unless you do exactly as you are told. Oh, my dear Doctor. Always the good Samaritan. Always stepping into other people's misfortune.
THE DOCTOR The Master...
THE MASTER A delightful, if unexpected pleasure...
THE DOCTOR All this death, this destruction. Your handiwork?
THE MASTER Oh yes, a means to an end.
THE DOCTOR I will stop you, you know, whatever it is you are up to.
THE MASTER Oh, I don't think so. This time. you've arrived too late. I've already won, Doctor!
(NB: No Scene 59/60 or 61)

62. INT. THE OUTHOUSE.

DAMIEN/WARP CORE After centuries of watching and waiting, to be able to move again, to reach out into the void, unfettered by the pinpricking minds of others.
It laughs.

63. INT. 'GALLERY' BALLROOM.

THE MASTER Once again it seems our paths are irrevocably linked, Doctor. That you should appear here at all is surprise enough, that you should survive the attentions of the Warp Core... You must have a charmed life.
THE DOCTOR Whereas life hasn't be treating you so kindly, by the look of it.[89]
THE MASTER A foolish mistake on my part. I underestimated the mental instability of the creature.
THE DOCTOR Careless of you.
THE MASTER A mistake I shall learn to live with.
THE DOCTOR (*Interrupting*) You know that the Core has become activated?[90] That its ancient enemies are here?
THE MASTER The Krill. But of course, Doctor. Who do you think brought them here?
THE DOCTOR (*Appalled*) You mean the Krill are on this ship? But Ace and the others are out there![91]
THE MASTER Forget your companions, Doctor. By now there will be nothing left of them.

64. INT. 'GALLERY' SHUTTLE BAY.
The hissing gets louder.

BEV TARRANT (*Whispering*) What the hell is it?
ACE It's called a Krill.
BEV TARRANT What's it doing here?
ACE Killing people.
BEV TARRANT Why doesn't it attack? Surely it's seen us?
ACE Or at least heard us. It seems more interested in the hatchway. As if it was trying to get out, into space.
BEV TARRANT Those doors are blast proof.
ACE Believe me, that won't stop it.
The hissing of the Krill gets louder, more aggressive, it tears through the door.
BEV TARRANT I don't believe it!
ACE Told you.[92]
An alarm starts to sound.
COMPUTER VOICE Warning. Atmospheric seals breached. Hull integrity compromised.
BEV TARRANT We've got to get out of here!
ACE We'll never get past it!
COMPUTER VOICE Cargo bay will be sealed in twenty seconds. Nineteen seconds.[93]
BEV TARRANT We don't have a lot of choice! Come on!
COMPUTER VOICE Cargo bay sealing in four seconds.[94]
The girls start to run. More klaxons sound. The Krill roars.
BEV TARRANT I think it's seen us now!
Krill roar, then shriek as it is sucked into space and dies away.
ACE Don't look back Bev! Just keep going!
COMPUTER VOICE Three seconds.
BEV TARRANT We're not going to make it!

COMPUTER VOICE Two seconds
ACE Yes...
COMPUTER VOICE One second.
ACE We...
COMPUTER VOICE Doors sealed
There is a clang of doors.
ACE Are! (*Breathless*) We did it. We did it!
BEV TARRANT I don't believe it. It must have punched its way out into space. Why?
ACE Who cares? We escaped.[95]
The two of them catch their breath. There is the distant roar of a Krill.
BEV TARRANT But escaped into what?

65. INT. 'GALLERY' BALLROOM.
The klaxons boom around the room.

KLEMP The ship's outer hull has been punctured, Master. The cargo bay is sealed off.
THE MASTER Ah. Perhaps the ship is not as dead as I thought.
THE DOCTOR Ace?
THE MASTER Possibly. Your young companion is certainly resourceful.
THE DOCTOR I'm going to help her.
THE MASTER Please, Doctor. No heroics. I may not be quite my old self, but Mr Klemp here will kill you without a moment's hesitation if I so order it, and I would hate you to miss out the full extent of your defeat.
THE DOCTOR You're insane. You can't possibly hope to control the Krill the way you control this poor devil!
THE MASTER Oh, there aren't many of them, Doctor. Just enough to prick at the dormant consciousness of the Warp Core, just enough to goad it into life.
THE DOCTOR But the Krill are unstoppable! Savage, aggressive. Believe me, I know.
THE MASTER And you think I don't? You think I haven't catered for every eventuality?
THE DOCTOR You hadn't catered for me.
THE MASTER No. Like a bad penny, you keep turning up...
THE DOCTOR Why here? Why Duchamp 331?
THE MASTER Not my choice, Doctor. The Warp Core's. I... indulged it, shall we say. Let it return home.
THE DOCTOR Home?
THE MASTER This is where it was born, Doctor. Duchamp is where its creators first unleashed it upon their unsuspecting attackers, where they finally realised that they had a weapon that could defeat the Krill.
THE DOCTOR And it destroyed their world.
THE MASTER Yes, Doctor. This was a world like any other, teeming with life, and the Warp Core destroyed it as easily as I would crush an insect.
THE DOCTOR And that's what you want? To unleash it again?
THE MASTER I have tracked it through time, Doctor. Followed its trail from this world. Found it on Earth...
THE DOCTOR Where it nearly destroyed you!
THE MASTER Yes, it almost destroyed me! Me, a Time Lord. (*He laughs*)

It was just hanging there Doctor, hanging in a miserable gallery, the gawping masses unable to understand what they were looking at. And I thought that I could just walk in and take it.
THE DOCTOR (*Gently*) What happened?
THE MASTER I was complacent. I thought nothing of a few security guards, a few pitiful alarms. I stole it, Doctor, but had not anticipated its reaction. It was recuperating, resting, and I had disturbed its rest.
THE DOCTOR Like prodding a sleeping tiger.
THE MASTER Yes. And like a tiger it toyed with me. That useless body I obtained on Traken was just not strong enough to withstand such energies. It shredded me, stole away the power given to me by the Traken Source, and then just rolled over and went back to sleep.
THE DOCTOR Leaving you just as you were before. Scarred, damaged and unable to regenerate. I'm... sorry.
THE MASTER Sorry? It was magnificent! And it is that power that I intend to possess. Why else do you think I convinced that ridiculous Damien Pierson to buy the painting from me and suggested that he established his absurd studio on this particular planet?
THE DOCTOR I never really saw you as a patron of the arts, I have to say.
THE MASTER I must agree. But I saw that he had the potential, the drive and the ambition to use the creature. I also found in Salvadori a vain and fawning cretin, someone who would be interested enough in funding Damien's grand schemes just to make her 'name' amongst her fraternity.
THE DOCTOR Of course, and Damien's 'art' would this time dilute the raw power enough for you, so you could siphon it off for your own ends. Brilliant and quite audacious. Utterly corrupt, of course, and vile in the extreme, but certainly audacious.
THE MASTER Thank you. You see, I have waited patiently, Doctor. Years I have waited. I have set events in motion that would result in this moment, the creature let loose upon its mortal enemy, the Krill, a battle that will drain it, exhaust it, and then...
THE DOCTOR You intend to capture it.
THE MASTER This time I have come prepared. I intend to transfer the power of the Core to the heart of my TARDIS, to bind it there, captive to my will, answering to my voice, doing my bidding![96]

66. INT. 'GALLERY' CORRIDOR.

BEV TARRANT You've seen these things before haven't you?
ACE Unfortunately. They're called the Krill. They're a kind of biological super weapon, and they're not friendly. They almost wiped out an entire colony that the Doctor and I visited a while back. (*There is a scuffle from the gloom*) Quiet. Listen. There's something in here with us.[97]
BEV TARRANT Krill?
ACE We'd be dead by now if there were. (*Another scuffle. Then a sob of relief*) That's no Krill.
SALVADORI Oh thank God! Thank God!
ACE It's okay. It's all right.
SALVADORI I though I was alone.
BEV TARRANT Who are you? What the hell happened?

SALVADORI My name is Salvadori. Madame Elsa Ivanovitch Carolina...[98]
ACE All right, all right. We get the picture.
SALVADORI He sent me out here.[99] Alone in the dark, with those things...
BEV TARRANT Who?
SALVADORI Seta. He calls himself Seta. (*There is the screaming hiss of a Krill, distant*) They killed everyone, tore them to pieces.
ACE How many of them are there?
SALVADORI Oh, I don't know...
ACE Well think! I've got to know what we're up against.
SALVADORI Four, I think. Yes, Klemp said there were four eggs.[100]
BEV TARRANT Klemp?
SALVADORI My assistant.
BEV TARRANT And where is he?
SALVADORI That monster Seta is forcing him to work with him. Oh, poor Klemp.
ACE What about the rest of the crew? The passengers?
SALVADORI Dead, all dead. Those creatures just burst into the ballroom...
BEV TARRANT Ballroom? Hey, at least we get to die in style.
ACE We're not dead yet. Could you get us back up to this ballroom?
SALVADORI Well... yes... But the rest of those things...
ACE You said there were only four. Well one has just decided to step outside for a bit...
BEV TARRANT Leaving us with only three bloodthirsty unstoppable alien super weapons to get past. Great.
There is another shrieking hiss.
ACE You'd rather we stayed here?
BEV TARRANT What good is it going to do us getting up to the ballroom? Unless you were planning on taking tango lessons.
ACE The Doctor could have materialised anywhere on the ship.
SALVADORI Doctor?
BEV TARRANT Friend of ours. Good at getting out of situations like this.
ACE Yeah, but as he's not down here, we'd better start looking elsewhere.
BEV TARRANT How can you be sure he's even arrived yet?
ACE If he isn't, we're in even bigger trouble
BEV TARRANT That's not very comforting...
SALVADORI If he's wandering around alone...
ACE So let's hope we can find him first. Now come on!

67. INT. REFUELLING BASE A. BAR.
Guthrie is humming to himself – something American South (The Great Grand Coolie Dam, or similar). The computer hums into life.

COMPUTER VOICE Purging operation initiated. All fuel tanks on stations A through F now in emergency venting mode.
GUTHRIE Heh, thank you, girl. You can shut down for a while. I think someone's a'comin'.[101]
COMPUTER VOICE Yes, technician Guthrie. Shutting down.

There is the crash of wind and the throb of the Warp Core.
DAMIEN/WARP CORE (*Alien and rasping*) What have we here? A little man. All alone.
GUTHRIE Heh, there you are at last, boy. Knew you'd show up eventually.[102]
DAMIEN/WARP CORE I sensed that there was still life here, that not everyone had run. Why haven't you run away, little man?
GUTHRIE Run? (*He laughs and coughs*) Bin' waitin' fer yer. Waitin' a long time. There's bad blood between us. Scores to settle.[103]
DAMIEN/WARP CORE Do you know who I am?
GUTHRIE Yup. Reckon you're the thing that killed my partner.[104] That dragged him into the dust of this God-forsaken planet and left me to live with it...
DAMIEN/WARP CORE (*Laughs horribly*) And so you've waited all this time for your revenge? Waited all this time to stand against me?
GUTHRIE That's just about the size of it.
DAMIEN/WARP CORE Pitiful creature. If you only had an inkling of the power standing before you you would run screaming.
GUTHRIE Well as I said. I've never bin a great one fer runnin'.[105]
DAMIEN/WARP CORE And just what do you expect to do?
GUTHRIE Well... I wuz plannin' on killing you.[106]
DAMIEN/WARP CORE Killing me? (*The Warp Core gives a shriek of laughter*) Humans, with your intellect, and your ambition. You know nothing of true hate, true rage, but up there is an enemy perfect in every way... oh I can feel them, feel their hate, their anger. Even now one of them struggles through the void, and all I have to do is flex the muscles of this planet...
A low rumble builds.

68.INT. GALLERY CORRIDOR
The rumble shakes the ship.

ACE What the hell was that?
BEV TARRANT Ace look! Look out of the window.
ACE Oh my God.[107]
BEV TARRANT The planet! It's moving! The dust is forming into shapes!
ACE It's like the planet is growing limbs... That's why the Krill tore its way out. It's going to attack it.
SALVADORI Oh, Damien, my dear. Bravo. You were a genius after all.
ACE Believe me, there's nothing artistic about what's going on down there...
SALVADORI Oh, it is magnificent. What a shame your audience is dead.
BEV TARRANT I'm sure his audience would agree with you!
There are screams of rage that echo around them.
ACE Well it's certainly rattled the Krill.
BEV TARRANT And that probably isn't good news for us.

69. INT. 'GALLERY' BALLROOM
The rumble reaches the ship.

THE MASTER Ah, Doctor, look. After centuries of sleep the Warp Core is stretching itself. Mr Klemp.

KLEMP Yes, Master.
THE MASTER Monitor the creature from my TARDIS as you have been instructed.
KLEMP Yes, Master.
THE MASTER Let me know when power levels reach critical.
KLEMP Yes, Master.
Klemp crosses the ballroom. Glass crunching underfoot. A TARDIS door opens.
THE DOCTOR Your TARDIS disguised as a pillar again. (*He tuts*) You're not very original.
THE MASTER Unoriginal, but practical.
THE DOCTOR The thing that you have created is a terrifying concept. A planet with the rage and appetites of a mindless killer.
THE MASTER And with the Krill as bait, as lures, I can direct it where I will.
There is the screech of tortured metal as the planet starts to reach the ship.
THE DOCTOR Your pet seems to have reacquired its taste for Krill. It's realised it can build with the dust to reach out for the ship and tear it apart.[108] Do you really think that you are any safer up here than the rest of us?
THE MASTER Oh I don't intend staying here, Doctor. However luxurious these surroundings are, my TARDIS is far more comfortable. I think it's time for our little game to reach an unhappy conclusion

70. INT. 'GALLERY' CORRIDOR.
The ship gives a protesting screech of metal.

SALVADORI What is it? What's happening?
BEV TARRANT I think Duchamp 331 is throwing a tantrum.
ACE We've got to get off this ship!
BEV TARRANT Well we're not going to get back into the docking bay.
ACE Then we'll keep going until we find the TARDIS. Salvadori. Where's the nearest lift?
SALVADORI Just down here. One of the staff lifts.
ACE Right. Come on.
BEV TARRANT Ace, how do you know there aren't any Krill waiting for us up there?
ACE I don't but I know there are definitely some down here, so I figure we're not going to be any worse off.
BEV TARRANT Your logic is not encouraging.
ACE The corridor looks clear. I'm going to check out that lift.
BEV TARRANT Be careful.
ACE Just watch my back.
She runs over to the lift.
LIFT VOICE Doors opening. Which floor please?
ACE Right. Coast's clear. Come on!
BEV TARRANT Okay, after you.
SALVADORI I'm not sure I can do this, those things...
BEV TARRANT Are out there somewhere. You're probably safer with us.
SALVADORI I'm not sure.
BEV TARRANT Look, I'll go first. As soon as I'm in the lift, you run over and join us, okay?

ACE What are you two waiting for?
BEV TARRANT Okay?
SALVADORI All right.
Bev runs over to Ace.
ACE What's up with matron?
BEV TARRANT She's scared witless, Ace. (*There is the sudden roar of a Krill. Salvadori screams*) Oh God, it's seen her.
SALVADORI Help me! Please!
ACE We'd better get out of here.
BEV TARRANT You can't just leave her!
ACE There's nothing we can do.
BEV TARRANT I don't believe this! You're just going to sit back and let her die?
ACE Bev, I've fought these things before! You can't beat them, do you understand? You can't! You've just got to shut them out, shut out what they do and just try and live with yourself afterwards.[109]
BEV TARRANT Damn you! I'm not just going to sit back and watch that thing tear her apart.
ACE Bev! No!
BEV TARRANT (*Bellowing at the Krill*) Hey! Get off her you ugly great frog! I said get off!
The screams of the Krill rise in pitch.
ACE I don't believe it!
SALVADORI Help me!
BEV TARRANT Come on. Come on!
ACE Inside! Inside!
LIFT VOICE Doors closing.
There is a ching as the doors close.
BEV TARRANT Unbeatable are they?
ACE I still don't believe it. You actually scared it off!
There is the tearing of metal as the Krill tries to get at them.
BEV TARRANT Maybe scared was a little strong.
SALVADORI It's getting in!
LIFT VOICE Which floor please?
ACE Up, you damn piece of junk, up!
LIFT VOICE Thank you. Second floor, third floor, fourth floor.
BEV TARRANT Persistent, aren't they?[110]

71. INT. OUTHOUSE.

DAMIEN/WARP CORE Ah! The battle is joined.
GUTHRIE I said there was a blood feud between us, boy. I ain't finished with you yet![111]
DAMIEN/WARP CORE Pitiful. You will die here.
GUTHRIE Aye.[112] I know that right enough. Always knew I'd die on Duchamp 331.
DAMIEN/WARP CORE (*Laughing*) I can waste no more time with you. My ancient enemies grow impatient. Your partner died in the dust, and you won't have long to wait before you join him.
The Warp Core swirls out.
GUTHRIE You'll rue the day you turned your back on Silas Guthrie, boy.[113] Mark my words.

72. INT. 'GALLERY' BALLROOM

THE MASTER I will admit to a certain degree of sadness at your demise, Doctor. There really are so few worthy opponents in the universe these days. Perhaps I will keep your shrunken corpse as a memento.
THE DOCTOR How sentimental of you.
KLEMP Power readings at maximum, Master.
THE MASTER Goodbye, Doctor.
LIFT VOICE Ballroom. Doors opening.
The lift door opens.
ACE Doctor! Talk about climbing out of the frying pan...[114]
THE DOCTOR Ace! Get back in the lift!
ACE But Doctor!
THE MASTER Ah, the Doctor's pugnacious companion. I would advise you to stay perfectly still or Mr Klemp here will happily atomise you.
THE DOCTOR Oh Ace!

73. INT. THE OUTHOUSE.

DAMIEN/WARP CORE Ah! Salvadori. Is that you I sense up there? I can taste your fear.

74. INT. 'GALLERY' BALLROOM

ACE Professor? What's going on? Who's Freddy Krueger?
SALVADORI That animal is Seta.
THE DOCTOR That is the Master.[115]
ACE The Master? With a face like a dropped pizza? What happened to him?
THE DOCTOR He had a little difference of opinion with the creature down there on the planet. It stripped his borrowed body from him – de-generated him. This is the Master as he really is.
ACE Suits him.
THE MASTER The creature can renew me once it is safely under my control.
BEV TARRANT Control? That creature has decided that it's not content to stay on that planet from what we've just seen.[116]
THE DOCTOR No. The Warp Core is animating the dust in vast quantities, forming tendrils, reaching out to attack the Krill on this ship.
The ship lurches again.
BEV TARRANT And it hasn't exactly put our psychopathic planet in the best of moods.
THE MASTER I wouldn't let that worry you, my dear. You're not going to be alive long enough for it to be an inconvenience.
SALVADORI Oh, why don't you just let Klemp go. Let us all go.
THE DOCTOR There's no need for this. You've got me.
THE MASTER Very noble Doctor, as always, but you are in no position to bargain.
The throbbing of the Warp Core fills the ship.
DAMIEN/WARP CORE Salvadori!
BEV TARRANT Good God! Look outside the window! The dust!
THE MASTER At last.

ACE (*Nervously*) Doctor?
THE DOCTOR (*Whispering*) Get back towards the lift, and when I say run, run.
THE MASTER Welcome! I the Master have released you!
DAMIEN/WARP CORE You? Released me?
THE MASTER Yes. All of this has been my plan. To give you your freedom once more. These primitives have merely been puppets. Salvadori, Klemp, even Damien... All of them, puppets to my will.
SALVADORI Damien? Is that you, my dear?
DAMIEN/WARP CORE Ah... Salvadori, at last...
SALVADORI Magnificent, my dear, but you're starting to frighten us now...
DAMIEN/WARP CORE Frighten you? I did this for you. Come closer, Madame, gaze on my creation.
SALVADORI No, Damien, please...[117]
DAMIEN/WARP CORE After all you've said to me, all you've done for me.
SALVADORI Damien...?
DAMIEN/WARP CORE After year upon endless year of humiliation. Pandering to you and your fawning hordes!
SALVADORI Damien, please no.
THE MASTER Allow me to kill her for you. The first death in our alliance.
DAMIEN/WARP CORE Alliance. With you...
THE MASTER Klemp. Kill her.
SALVADORI Oh, God, please...
KLEMP I...[118]
THE MASTER I said kill her!
KLEMP Madame?
THE MASTER You will obey me!
KLEMP I... can't... I won't...
DAMIEN/WARP CORE Puppets to your will? (*It laughs*) Pitiful creature.
KLEMP Madame Salvadori?
THE MASTER (*Snarling*) Then I will kill her myself
KLEMP Leave her. Leave her alone!
SALVADORI Klemp!! (*The Master's gun fires*) Klemp!!!
ACE It's too late Elsa, he's dead.[119] Now RUN!
The Warp Core bellows in anger.
DAMIEN/WARP CORE Oh no, there's no escape for you, Salvadori.
The window shatters. There is a howling gale as the air is sucked from the ship. Salvadori screams.
BEV TARRANT We're depressurising again.
THE DOCTOR Get to the lift. Go!
SALVADORI Klemp...
THE DOCTOR Come on!
THE MASTER No, I am the Master. You will obey me.[120]
THE DOCTOR You'll never get it to obey you. Don't you understand? All it is is hate. Unreasoning hate!
The Core roars.
ACE Doctor! Come on!
THE DOCTOR It hates you as it hates all things. You've been used. You've lost.

THE MASTER (*Distant*) No! This is not how it should be!
BEV TARRANT Doctor, get out of there!
THE DOCTOR Come on, Madame Salvadori. Run. (*The Doctor and Salvadori run. The Core rages around them*) Hold that door!
THE MASTER (*Distant*) All right Doctor, run if you can. You will never reach the safety of your TARDIS. The Warp Core will catch up with you soon enough!
He enters his TARDIS, which dematerialises. Slightly different sound from the Doctor's?

75.INT. 'GALLERY' LIFT
They fall panting into the lift as the door closes. Salvadori sobbing.[121]

SALVADORI Oh my poor Klemp...
THE DOCTOR There was nothing you could do. The Master was controlling him.
SALVADORI But he didn't kill me. He wouldn't kill me.
THE DOCTOR (*Gently*) No. The Master's influence is almost impossible to resist. He must have thought a great deal of you.
SALVADORI And look where it got him...
ACE So, now what do we do?
THE DOCTOR The Warp Core will tear the ship apart to get at the remaining Krill.[122] We've got to get back to the TARDIS.
ACE Which is where exactly?
THE DOCTOR Unfortunately somewhere on the lower levels with the Krill.
ACE No problem... we'll just send Bev in to frighten any Krill off. She seems to have a knack.
THE DOCTOR Really?
ACE Straight up. It was as if it was frightened of her
THE DOCTOR I wonder... Empty your pockets.
ACE Eh?
THE DOCTOR Quickly! Both of you.
BEV TARRANT I don't see that this is going to help. Apart from a few Reedab pennies all I've got is fluff and...
THE DOCTOR Dust! Both of you are covered in dust!
ACE There was a storm when we were boarding the ship...[123]
THE DOCTOR Then that's it! Even the tiny quantity of dust on your clothes is imbued with the essence of the Warp Core. The Krill are sensing it...
ACE And it frightens them!
THE DOCTOR Yes, a race memory of the only creature that has ever bested them.
BEV TARRANT Well I'm glad it brings back so many happy memories for them but how does that help us exactly?
THE DOCTOR Here. Take my handkerchief. Brush the dust from your clothes. Gather as much of it as you can.[124]
BEV TARRANT And we throw it in their faces and make them sneeze to death?
THE DOCTOR (*Impatient*) The dust can be controlled telepathically! At these quantities the Warp Core has a presence in the dust and little else, but I should be able to manipulate it.
ACE To attack the Krill?

THE DOCTOR And clear us a path to the TARDIS. But my mind will be focussed – so you two will have to drag me...
ACE Oh great...
SALVADORI We're not going back out there, surely...?
BEV TARRANT We're hoping to escape by attacking the Krill with sentient dust. As plans go...[125]
THE DOCTOR Do you have any better ideas? Now, I need to concentrate to make this work. Ace, take the TARDIS key... Now, are you two ready?[126]
BEV TARRANT As I'll ever be.
ACE Whenever you say, Doctor.
SALVADORI I don't know. Not again. Not out in the dark.
BEV TARRANT You'll be fine.
SALVADORI (*To herself, quietly*) Oh Klemp, what have I done? Am I responsible for all this? What should I do now?
ACE Ready Doctor?
THE DOCTOR Right. Contact...

76. INT. THE MASTER'S TARDIS.
The background noise of the Master's TARDIS should be distinctive and different from the Doctor's. There is the bleep of controls.

THE MASTER (*To himself*) Telepathic activity? What are you up to, Doctor? Still trying to reach the safety of your own TARDIS?

77. INT. GALLERY LIFT.

BEV TARRANT Ace, look! Look at the dust!
ACE I can't, I'm too busy looking after the Doctor – any chance of a helping hand?
BEV TARRANT Oh yeah, sorry...
ACE Here we go!
From outside the Krill screams in rage.
BEV TARRANT The Doctor's telepathic commands. They're working! It's rattled the Krill!
ACE Then it's now or never.
SALVADORI Oh God...
Ace stabs at a button.
LIFT VOICE Doors opening.
ACE There's the TARDIS! Go Bev, go!
BEV TARRANT But the Doctor...
ACE I'll cope with him now. Go on Salvadori! Run!
There is the scream of the Krill.
BEV TARRANT It's working! They're backing off!
ACE But not far enough. Come on, Professor!
SALVADORI It's not working!
BEV TARRANT There's not enough dust.
ACE Well it's too late to go back now!
SALVADORI (*Suddenly calm*) Yes it's far too late.
BEV TARRANT Salvadori? What are you doing?
SALVADORI Don't you see? It's far too late, and I've become far too old to live without my wealth or without Klemp. Stop that animal Seta for me, my dears. I'm so sorry for all this...

BEV TARRANT Salvadori!
The Krill roar in anger, there is a scream from Salvadori, then nothing.
BEV TARRANT (*Over that*) No. No!
ACE Come on Bev. She's given us the time we need. Help me with the Doctor.
BEV TARRANT She didn't have to do that, she didn't...
ACE Come on!
The Krill hiss and scream.
BEV TARRANT Ace! The key!
ACE I know!
BEV TARRANT Quickly!
ACE I said I know!
The TARDIS door clicks open and they tumble inside.

78. INT. TARDIS.
TARDIS hum.

BEV TARRANT Damn her. She didn't have to.
ACE We wouldn't have made it without her.
THE DOCTOR Ah, ladies. I gather my cunning plan worked then.
ACE Yes, Professor, it worked, but we lost Salvadori.
BEV TARRANT She just... just let them take her.
THE DOCTOR Bev, I'm sorry. If I...
BEV TARRANT Can we just get off this ship?[127]
The Doctor operates controls and the TARDIS dematerialises.

79. INT. MASTER'S TARDIS.

THE MASTER Ingenious as ever, Doctor, but still too late to stop me.
He stabs at controls.

80.INT. TARDIS CONSOLE ROOM.
The hum of the TARDIS in flight.

THE DOCTOR Ace, turn on the scanner, would you?
There is a hum as it operates.
BEV TARRANT Good God...
ACE I don't believe it.
THE DOCTOR Impressive isn't it, watching a planet sized mass moving like a living thing...? Now then...[128]
There are the bleeps from controls.
ACE Professor. What are you planning?
THE DOCTOR Exactly what I just did back on the ship, only on a larger scale, utilising the telepathic circuits of the TARDIS to take control of the dust and force the Warp Core back towards Duchamp. (*Clears his throat then calls*) Ahem. Are you listening, Master?
THE MASTER (*Over*) What do you want, Doctor?
THE DOCTOR You'll see.
BEV TARRANT Ace, last time the Doctor was only trying to control just a handkerchief full of dust! He can't possibly hope to manipulate an entire planet.
ACE If the Doctor says he can do it...

THE DOCTOR Thank you for your confidence Ace. Now quiet both of you. Ready Master? Contact...
A hum of power starts to build.

81. INT. MASTER'S TARDIS.

THE MASTER What? No! Doctor... (*He stabs at his own scanner control*) Doctor... What are you doing?
ACE (*Over*) He's beating you at your own game, pizza face!
THE MASTER No! Your will against mine, Doctor? You would fight my mind for control of the Core?[129] So be it. (*He stabs at his own telepathic controls this time*) Contact!

82. INT. TARDIS CONSOLE ROOM.
The noise builds.

BEV TARRANT What's happening, Ace?
ACE I guess the Master is using his own telepathic circuits.
BEV TARRANT Look at the planet! The two of them are tearing it apart!

83. EXT. SPACE.

DAMIEN/WARP CORE No! Time Lords no! You aren't strong enough. I will not be trapped again. I will not submit to you. The planet is mine, I tell you. The dust belongs to me!

84. INT REFUELLING STATION B.
The noise is terrible. The place is tearing itself apart.

GUTHRIE Computer, how're we doing?
COMPUTER VOICE All fuel reserves from all six stations now vented into planetary dust, technician Guthrie.
GUTHRIE Heh.[130] That could make a pretty good bang! (*Softly*) Always thought your smokin' was a nasty habit, partner. But I guess this old lighter of yours might jus' save the day.
COMPUTER VOICE Warning, technician Guthrie. Highly flammable atmosphere.
GUTHRIE Dangerous habit on a refuelling station.

85.INT. MASTER'S TARDIS.
The noise is deafening now.

THE MASTER (*Straining with effort*) No, Doctor, you will have to... give in... soon...

86. INT. TARDIS CONTROL ROOM.

THE DOCTOR (*Gasping with pain*) Your mind's not strong enough... weakening... must submit.
BEV TARRANT He can't keep this up, he can't!
ACE Doctor!

87. INT. REFUELLING STATION B.
Howling wind, etc.

GUTHRIE Always knew I'd die on Duchamp.
There is the klunk of a lighter.

88. EXT. SPACE.

DAMIEN/WARP CORE Noooooooo!
A colossal explosion then silence.....

89. INT. TARDIS CONSOLE ROOM.
From total silence we hear Ace's voice, distant at first then louder and more distinct as the Doctor comes around.

ACE Doctor...? Doctor...?
THE DOCTOR (*Groggy*) Ace?[131]
BEV TARRANT Oh, thank God. We were beginning to think you would never come round!
THE DOCTOR Oh, I'm beginning to wish I hadn't...
ACE Here, there's a seat over here.
THE DOCTOR Duchamp...?
BEV TARRANT Gone, vaporised. Completely destroyed. So's Salvadori's pleasure cruiser.[132]
THE DOCTOR Taking the Krill with it, no doubt.
ACE Wicked explosion, Professor, what did you do?
THE DOCTOR The planet was tearing itself apart. I could feel the Warp Core in my mind, sense it weakening. Then suddenly it was trying to stop someone else.
ACE You mean someone else blew the planet up?
THE DOCTOR The dust was saturated with fuel. That coupled with the Dalekanium power source at its core...
BEV TARRANT You mean the stories were true?
THE DOCTOR Yes. The entire planet was like an enormous bomb. All it would have taken was a single spark...
BEV TARRANT Oh my God... Guthrie.
THE DOCTOR Bringing his blood feud to a close.[133]
ACE So the Warp Core is dead.
THE DOCTOR Oh, I doubt it, but it will be scattered in minute particles throughout the universe. Enough to give people a few bad dreams, but little else.
BEV TARRANT And the Master?
THE DOCTOR Who knows? Thrown out into space/time by the shockwave just like we were.[134]
ACE So he'll turn up again...
THE DOCTOR Oh yes, I think we can count on that. He still needs to locate the very particular sorts of energies that'll enable him to find a new body. Those energies are few and far between.
BEV TARRANT Well. I don't know about you two, but I could do with a break from all this...
THE DOCTOR Quite right. How do you fancy a trip to Oslo?

90. INT. NATIONAL GALLERY. OSLO.

ANNOUNCER Ladies and Gentlemen, the National Gallery will be closing in just a few minutes.[135] Could you please start making your way to the exits?

The announcer repeats in German, then French in the background.

ACE So it's there now, in the painting?

THE DOCTOR Yes, waiting, dormant, sleeping its way through the twentieth century.

ACE You could stop it you know, stop the Master stealing it, stop all the deaths on Duchamp in the future.

THE DOCTOR The future has already happened, Ace. We couldn't stop it if we tried.

ACE So now what?

THE DOCTOR Now we get Bev back to her own time and space. Where is she, by the way?

ACE Dunno. She said something about getting you a picture that would cause a lot less bother. (*An alarm starts to ring*) She wouldn't...

THE DOCTOR I think she may have.

ACE I think you should start collecting stamps Doctor, it'll make life a lot easier!

THE END

NOTES

N.B. In order to maintain the secrecy around his character's true identity, Geoffrey Beevers was credited as Seta in the CD booklet.

PART ONE

1. Line changed to: 'This scream is still in his head, so I advised him to paint **that**.' *Gary Russell: 'I asked Jeremy James and Jane Goddard to record this little scene whilst we did* Bloodtide. *That's a fairly common thing for me – if there's a small scene for Play A that I can use part of the cast of Play B for, I will. Hence the scenes with Tony Keetch and Karen Henson for* The Fires of Vulcan *were done during* The Apocalypse Element, *and the Kaled stuff in* Davros *with Lou Faulkner and Karl Hansen were done during the recording of the Benny play* The Bellotron Incident. *And there are probably many others. Cheap, moi? Oh yes...'*

2. '**Well**,' added at the beginning of the line.

3. Line changed to: 'I managed to pick **up one** as a souvenir.'

4. Line changed to: '~~Doctor~~, I remember this from 'O' level art. It's by that Dutch bloke, **isn't it**?'

5. Line changed to: 'No, ~~no, no~~. **No**, of course not!'

6. Line changed to: 'A little something that will sit **nicely** in this gap.'

7. Added dialogue. In the preceeding line, Ace mispronounces 'Munch', so at the start of this line, THE DOCTOR says, with the correct pronunication: '**Edvard Munch**.' Then after the line, Ace says: '**Hmm**.' *Gary Russell: 'I'm always aware that* Doctor Who *companions often know things they shouldn't and as I could never pronounce Edvard Munch properly, I decided Ace wouldn't either. So don't blame Sophie Aldred for Ace's unscripted mistake, blame me!'*

8. Line changed to: 'This is where they send you to die, ~~girl~~.'

9. Line changed to: 'Very well, Klemp, **hurry**, hurry along.'

10. Line changed to: 'Oh, great. **Crusties**.' *Gary Russell: 'Sophie remembered that Ace had actually rather liked the hippies from* The Greatest Show in the Galaxy, *so we changed it initially to "oldies" but thought that sounded too Dave Lee Travis (ancient Radio 1 DJ famous for doing "Golden Oldies" shows for anyone who doesn't know) so it became "Crusties". Derogatory in so many ways... and very Ace.'*

11. Line changed to: '**Oh**, look at this place. (*Reading*) 'Duchamp Corporation Refuelling Station B. Capacity twenty thousand tonnes.' (*She coughs*) **Oh**, this dust...'

12. Line changed to: 'This roof could come in **at** any **moment**.'

13. Line changed to: 'Perhaps... **yes**, you're right.'

14. Line changed to: 'It will kill us all! **Kill us all**!'

15. Line changed to: 'We'll let his ~~own~~ people take care of him.'

16. Line changed to: 'Dangerous habit on a refuelling **station**.'

17. Line changed to: 'I **keep** it for... sentimental reasons.' *Gary*

Russell: 'Guthrie's dialogue throughout the script you're reading is quite different in style and colloquialisms to what we ended up with. Mike Tucker wrote Guthrie as an old space prospector, a sour, dour ancient American. I asked Ed Bishop to play the part but for reasons I never got told, his agent said no at the last minute (I was very pleased when we managed to get him years later into Full Fathom Five, *one of the* Doctor Who Unbound *plays) and I had to start casting again with only a few days to go. Ian Ricketts was a voice tutor at Nick Pegg's old drama alma mater, Guildford, so I asked him, as age was more important than accent. Ian was terrific but we rewrote as we went along changing the Americanisms to things Ian was more comfortable with.'*

18. Line changed to: '**Great Scott**!'

19. Line changed to: 'A junior refuelling technician on **the** Duchamp Station B.'

20. Deleted dialogue: '~~Yup~~.'

21. Line changed to: 'No light, no sound, ~~no~~ nothin' – energy to send any creature mad that is.'

22. Line changed to: '**Hhmm**, right, the Doctor's space **crusties**.'

23. Line changed to: 'Yeah, built **up** their own colony out on the dust.'

24. Line changed to: 'The freighter crews buy bits of work off them and ship things back to the homeworlds and **off** to the frontier.'

25. Line changed to: 'I'm all for the artistic temperament, but is that **the** way to speak to your beloved patron?'

26. Line changed to: 'Cannibalised **it** from the ship they arrived in.'

27. Line changed to: '**Hello**, who's there?' *Gary Russell: 'If Alistair Lock can squeeze a few more words beyond what's on the page, he will. I loved what he did with this nobody and he really made the character's death matter.'*

28. Line changed to: '**Come on**, there's no point trying to hide, I can see you, so come out.'

29. Line changed to: 'Hey, could I stay, **Professor**?'

30. Line changed to: 'I've persuaded the commander to let me do **a post-mortem**.' *Gary Russell: '"Autopsy" is more of an Americanism and I felt the Doctor would be terribly British and stiff upper-lip and say "post-mortem".'*

31. Line changed to: 'I must admit to never having seen anything **quite** like it.'

32. Line changed to: '**Miss Parkinson** would have loved this.'

33. Line changed to: '**Miss Parkinson**, **my 'O' level art teacher**. She used to love all this abstract stuff.' *Gary Russell: 'I opted for Miss Parkinson because in one of the* Virgin *novels (possibly one of Paul Cornell's) I think that was the name given to her art teacher. I don't necessarily believe that all non-TV* Doctor Who *– whether books, audios, comic strips, ice cream wrappers or internet webcasts – are "canon" either in terms of the TV series or each other, but if there's a reference somewhere, why not use it?'*

34. Deleted dialogue – BEV TARRANT: '~~Doctor...~~'

35. See notes 32–34.

36. Line changed to: 'What the **deuce's** been going on here?'

37. Line changed to: '**Mr Seta**. And you, **sir**, will discover that I am a woman who does not take kindly to being threatened.'

38. '**Whoosh**!' added at the end of the line.

39. BEV TARRANT coughs at the end of the line.

40. Line changed to: 'These aren't ~~a~~ very aesthetic **solutions** to life's problems I will admit, but they are very good at shutting the chattering mouths of critics.' *Gary Russell: 'I can't recall what Damien's original surname was but I changed it to Pierce because I'd been watching an old* Sapphire and Steel *story one night whilst I was working on this and liked the name Sam Pierce. Damien was obviously a nod to Damien Hirst, but I think Damien Pierce is an actor so I made it Pierson. A number of people have asked if it was a nod at old* Doctor Who *artist Alister Pearson, but no, it's not. Johnson Willis was my first choice for this role – he'd done a Benny for us before and I was immensely impressed by his range and knew that I needed someone who could go loopy without going OTT at the end and Johnson was the man.'*

41. Line changed to: '~~And~~ how many crew?'

42. Line changed to: 'You youngsters **certainly** know how to make a mess.'

43. Line changed to: 'Things will be stirred up a damn sight more before this is over, ~~an' all~~.'

44. Line changed to: '**I know**.'

45. '**I**,' added at the start of the line.

46. Line changed to: '**Why do** you want to know?'

47. Line changed to: 'Frontier life is hard on a man, ~~Doc~~.'

48. Line changed to: 'No one is ever there to look **after** you, to watch your back, but here on Duchamp the planet made us bind together, gave us something to rage against, something real to fight'

49. Line changed to: 'I don't know why the planet left me, never have known, but I'm dammed if I'm going to leave until I **do**.'

50. Line changed to: 'Company just **shrug** it off.'

51. Line changed to: 'No, with something ~~far~~ more real and tangible.'

52. Throughout this speach, the AMBASSADOR is audible:

SALVADORI No ambassador.

AMBASSADOR No?

SALVADORI You are going to have to be patient. It would hardly be a surprise if I let you know what little treat I have in store for you, now would it?

AMBASSADOR (*Laughs*)

SALVADORI Ah. If you would excuse me, I think there are some matters that I need to attend to. (*She crosses the Ballroom.*)

AMBASSADOR Madam.

SALVADORI Klemp, the body is safely tucked away, I trust?

Gary Russell: 'I think it was Carrie John's idea to have the ambassador respond. I loved Caroline John the first time I met her at a convention in Coventry – she was refreshingly honest about everything and I wanted to work with her on one of these. When Dust Breeding *came up and I knew I wanted her hubby, I'll be completely honest, having Carrie along in the same play was the perfect smokescreen. We were able to pitch the publicity along the lines that former* Who *companion Caroline John was playing the wicked Madame Salvadori in a story featuring the Krill (monsters created by Mike Tucker and Robert Perry for one of their novels). As a sideline, it was, "Oh, and Caroline's husband Geoffrey Beevers will also be along, playing the part of fellow art dealer, Seta." Worked like a dream and Seta's secret remained so until the end of this episode – and I made sure we never put "Mr Seta" anywhere in print! Carrie arrived on the Sunday morning and asked me if she could do Salvadori with an accent, which hadn't ever crossed my mind, as she wanted to play a character part rather than just use her own voice. A mix of Russian, Eastern Europe and Italian ended up in the mix and occasionally I felt her geography slipped between lines. Carrie, quite rightly, pointed out that Salvadori wasn't from Earth and thus whatever she did was just the local accent of Persius Major of wherever she hailed from. Can't argue with logic like that. I asked Mark Donovan to do the voice of the unscripted ambassador in this scene. I flirted with the idea of getting him to do it as the Gulfrarg Ambassador he'd played in the Benny adventure* The Extinction Event, *but as that character only spoke in expletives, the joke wouldn't have worked here.'*

53. Line changed to: 'You're in **my** gallery.'

54. Line changed to: 'You laugh and mock, you look down your **noses** at the art we create here, but when I have finished...'

55. Deleted dialogue – ACE: '~~**I believe you**~~.'

56. Line changed to: 'You can rely on us, ~~**Doc**~~...'

57. Deleted dialogue – GUTHRIE: '~~**This one's going to be a humdinger!**~~'

58. Line changed to: 'What's the matter ~~**Ace**~~, what's wrong?'

59. '**Ace**,' added at the start of the line.

PART THREE

60. Scene 36 is not featured in the reprise.

61. Line changed to: 'This **isn't** one of ours.'

62. Line changed to: '**I** know those **shipping** schedules backwards ~~**I do**~~, and there's **nothing** due near us for weeks.'

63. Line changed to: '**Isn't** answering our hails, though.'

64. Line changed to: '**I** told you, girl. This mess **isn't** over yet.'

65. *Gary Russell: 'Poor Jac Rayner. Wanders into the studio, doing her bit as Executive Producer for BBC Worldwide and making sure we're not messing things up. She has barely sat down before I grab her, chuck her in front of a microphone and tell her to be a sexy lift (she has a very sexy voice). Not sure she's dared come back to the studio for anything I've directed since!'*

66. '**Come on**,' added at the start of the line.

67. Line changed to: 'Would you have wooed me if you had the slightest inkling of what you were letting **loose**?'

68. Line changed to: 'But in stopping one horror another **was** created.'

69. Line changed to: 'The **winds are** dropping.'

70. Line changed to: 'Never seen the **like** of this, **not** in all my years...'

71. Line changed to: 'They **know**. Know **something's** ~~a~~ coming.'

72. Line changed to: '**No**. Just **sitting** there in orbit, ~~it—is~~, **waiting**...'

73. Line changed to: '**Or** are you planning to kill me?'

74. Line changed to: 'I was beginning to **wonder**.'

75. Line changed to: '~~At~~... at once.'

76. '**Oh**,' added at the beginning of the line.

77. Line changed to: 'An unidentified **cruiser** entered orbit about twenty minutes ago.' *Gary Russell: 'I thought "cruiser" sounded bigger than "ship" and also reasoned that a seasoned traveller like Bev would instinctively make that difference. It's always great to have Lou Faulkner in the studio – she and Sophie and Sylvester got on really well during* The Genocide Machine *so it seemed a good idea to have them join forces again. Lou was a friend of Nick Briggs but as it turned out also knew Lisa Bowerman, who plays Benny. Which is just as well, as Bev now inhabits the Bennyverse as a direct result of this story...'*

78. Line changed to: 'Tell them to get into their shuttlecraft and head for that **cruiser**...'

79. Line changed to: '**Now**, just go.'

80. Line changed to: 'Let me show you my studio, the means by which I can shape **the** world.'

81. Line changed to: 'Come on ~~Bev~~!'

82. Line changed to: '**Oh yes**.'

83. Line changed to: '**Oh** my God, look at the dust!'

84. Line changed to: '~~Ace...~~ Look. **There's a body**. **It's** the base commander. I think that's Fredrickson... (*There is a scuffle from the far side of the docking bay*) Ace, there's something **else** there.'

85. Line changed to: '~~Ace~~, what is it?'

86. BEV TARRANT does not scream.

87. Line changed to: '**Doors** opening.'

PART FOUR

88. For changes during these scenes, see Part Three notes 83–86.

89. Line changed to: 'Whereas life hasn't been treating you so kindly, by the **looks** of it.'

90. Line changed to: 'You know the Core has **been** activated.'

91. Line changed to: 'But Ace and **Bev** are out there!'

92. '**I**,' added at the start of the line.

93. Line changed to: 'Cargo bay will be sealed in **ten** seconds. **Nine** seconds.'

94. From this point on, running continuously under the other dialogue, COMPUTER VOICE's lines are changed to: '~~Cargo bay sealing in~~ **eight** seconds, **seven seconds**, **six seconds**, **five seconds**, **four seconds**, three seconds, **two seconds**, **one second**.'

95. '**Oh**,' added at the beginning of the line.

96. *Gary Russell: 'This exchange created a little bit of a furore amongst* Doctor Who *fans who keep tabs on continuity between the books and audios. Some of them felt this contradicted things set up by the books. Others have since disputed it and suggested that it still all ties together. To be honest, I don't care – I was far more concerned with linking the Master's degeneration with events on TV than in the books. I should also point out that this whole scenario is of my making – Mike Tucker didn't write this and any time anyone moans at him about it, he rightfully points them in my direction. I just reiterate that my job is to make a good story and let others worry about policing the post-TV series continuity. Which may explain why Mike is more popular with fans than I am!'*

97. Line changed to: 'There's something in **this corridor** with us.'

98. Line changed to: 'Madame Else **Carolina Maria Ivanov**–' *Gary Russell: 'We played around with Salvadori's list of names to give her a less obviously Russian, thus Earth-centric, pedigree.'*

99. Line changed to: 'He sent me out **of the cabin** here.'

100. '**Yes**,' said twice.

101. Line changed to: '~~Heh~~, thank you, **thank you**, ~~girl~~. You can shut down for a while **now**. I think **I can hear someone coming**.'

102. Line changed to: 'Heh, there you are at last, ~~boy~~. **I** knew you'd **turn** up eventually.'

103. Line changed to: 'Run? **I've been waiting for you a long time**. ~~Waitin' a long time. There's bad blood between us~~. **We have a score to settle**.'

104. Line changed to: '**Yes**. **I reckon** you're the thing that killed my partner.'

105. Line changed to: 'I've never **been a great one for running**.'

106. Line changed to: 'Well... I **was planning** on killing you.'

107. Line changed to: 'Oh **no**.'

108. Line changed to: 'It's realised it can build with the dust to reach out for **this** ship and tear it apart.'

109. *Gary Russell: 'This is a pivotal moment for Ace, and her continued characterisation through subsequent plays, I felt. I never wanted to go down the route that* Virgin *Books took her, turning her into a mercenary, but I wanted to toughen her up. Later, the realisation of what she was prepared to do here, her abandonment of Salvadori to die, would start her questioning her personal ethics and motives. This wasn't something Mike or I intended at the time, it was just something I picked up and ran with after the event.'*

110. BEV TARRANT's line begins after LIFT VOICE has said: 'Second floor.' The rest of LIFT VOICE's line is under BEV TARRANT's, 'Persistent, aren't they?'

111. Line changed to: 'I said there was a ~~blood~~ feud between us, ~~boy~~. I **haven't** finished with you yet.'

112. Line changed to: '**Oh yes**.'

113. Line changed to: 'You'll rue the day you turned your back on **Arnold** Guthrie, ~~boy~~.' *Gary Russell: 'Guthrie's forename was changed, again to make him less American.'*

114. Line changed to: 'Talk about climbing out of the ~~frying pan~~...'

115. Line changed to: '**This** is the Master.'

116. Line changed to: 'That creature has decided that it's not **going** to stay on that planet from what we've just seen.'

117. Line changed to: '~~No~~, Damien, please...'

118. The 'I' was moved to the start of KLEMP's next line. *Gary Russell: 'Another great moment and all credit to Mike for writing it and for Carrie and Mark Donovan for pulling it off. I've always been fond of "the little guy" or "the assistant" who eventually dies because they're caught up in their master's plans (cf Mr Fibuli or Vogel) and no matter how much of a bitch Salvadori has been to Klemp, his death resonates with her. She's upset at his death and that's great. Mark Donovan had done a Benny for me previously. Now I don't think Mark will be too offended if I point out that he's a big guy, but Klemp is clearly meant to be a bit of a wimpy, Grimtongue-like fusspot. A great thing about audio is you can cast against type – Mark's always getting roles as bruisers and bouncers and 'token fat guy' because people don't look beyond the physical. Audio has no such pigeon-holing and more than one person on meeting Mark afterwards has commented to me that they can't square the picture in their heads of Klemp with the real Mark. Which is, excuse the pun, the mark of good acting.'*

119. Line changed to: 'It's too late ~~Elsa~~, he's dead.'

120. *Gary Russell: 'Well, it wouldn't be right not to have him say it! I cannot praise Geoffrey Beevers enough – the moment he stepped into the studio, he recreated the character he'd last played in 1980. He was concerned that he got the voice right and as I'd brought along a VHS of* The Keeper of Traken *I was able to show it to him. It was educational for Sophie and Sylvester who, only being familiar with Anthony Ainley, were bemused by the references to the Master's physical deformity in the script but once they saw Geoffrey's performance in* Traken, *it all made sense. Geoffrey then went into the recording booth and began – and that gorgeous voice was there. We discussed various ways to differentiate between the Master with mask and* sans *mask and in the end settled on the effective thing of having him put his hand between his mouth and the mike, thus just deadening it enough. When he "took off the mask" he did this by slowly raising his hand during the course of his lines, and so without any of Gareth Jenkins's trickery pokery, the mask came off aurally.'*

121. Added dialogue – LIFT VOICE: '**Doors closing**.'

122. Line changed to: 'The Warp Core will tear **this** ship apart to get at the remaining Krill.'

123. '**Yeah**,' added at the beginning of the line.

124. Line changed to: 'Gather as much ~~of it~~ as you can.'

125. Line changed to: 'We're hoping to escape by attacking the Krill with sentient dust. ~~As plans go...~~'

126. Line changed to: 'Now, are you ~~two~~ ready?'

127. Line changed to: 'Can we just get off this **cruiser**?'

128. Line changed to: '**And now**...'

129. Line changed to: 'You would fight my mind for **the** control of the Core?'

130. Line changed to: '**Well**.'

131. THE DOCTOR's line is said between the two 'Doctor...?'s of ACE's previous line.

132. Line changed to: '**Along with** Salvadori's pleasure cruiser.'

133. Line changed to: 'Bringing his ~~blood~~ feud to a close.'

134. Line changed to: 'Thrown out into space/time by the **shockwaves** just like we were.'

135. Line changed to: 'Ladies and Gentlemen, the **art gallery will now be closing**.' *Gary Russell: 'I asked Mark Wyman to do this as he could do the foreign languages. We changed it to "Art Gallery" rather than "National Gallery" as I thought the National Gallery in London might be a tad annoyed if we suggested their security systems were... well, lax.'*